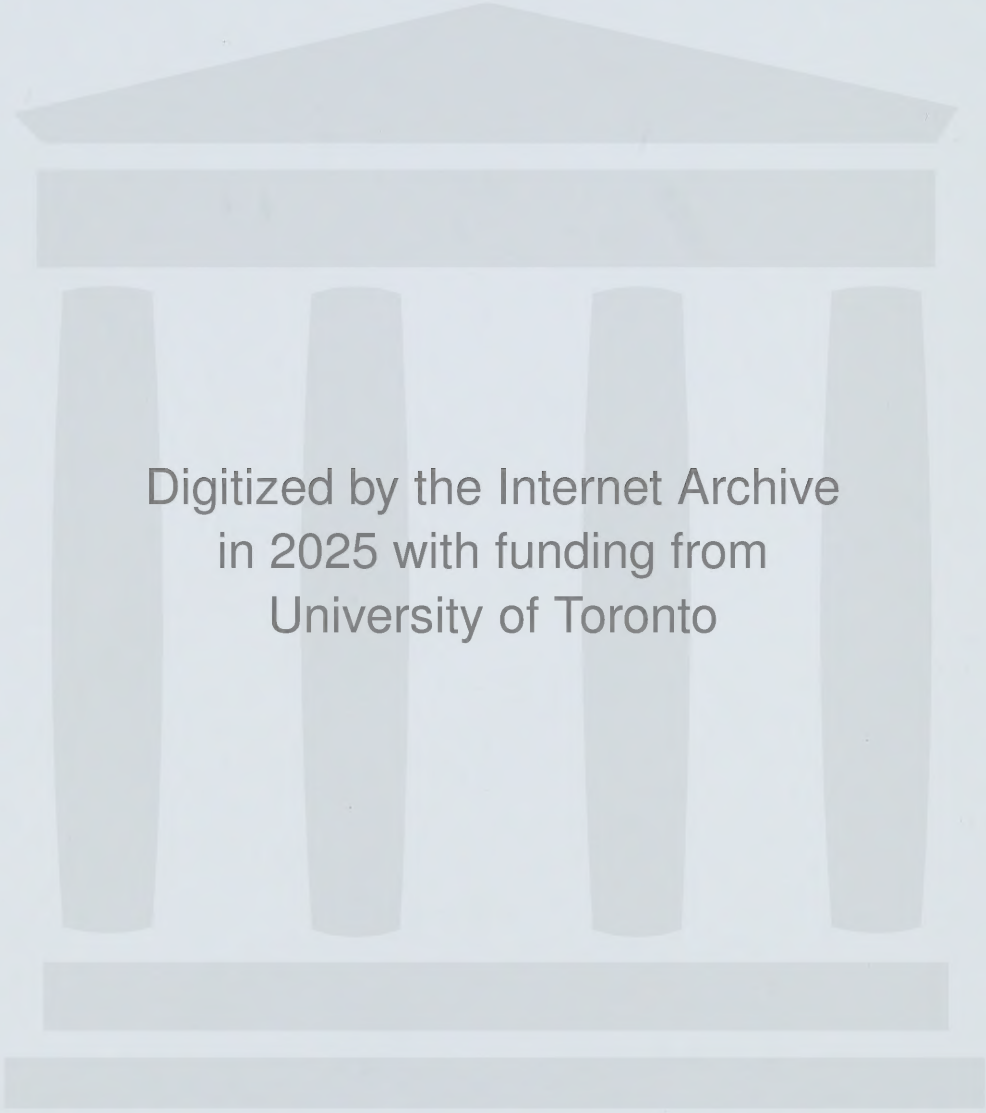
FROM Cavalcanti TO Calvino

500 YEARS OF ITALIAN EDITIONS AND ENGLISH TRANSLATIONS


Digitized by the Internet Archive
in 2025 with funding from
University of Toronto

https://archive.org/details/fromcavalcantito00heal

FROM CAVALCANTI TO CALVINO

DANTE

CON L'ESPOSITIONE DI CHRISTOFORO LANDINO,

ET DI ALESSANDRO VELLVTELLO,

Sopra la ſua Comedia dell' Inferno, del Purgatorio, & del Paradiſo.

Con tauole, argomenti, & allegorie, & riformato, riueduto,
& ridotto alla ſua uera lettura,

PER FRANCESCO SANSOVINO FIORENTINO.

Astrologico
Odorici
A. 107

IN VENETIA, *Appreſſo Giouambattiſta, Marchiò Seſſa, & fratelli.* 1564.

FROM Cavalcanti TO Calvino

500 YEARS OF ITALIAN EDITIONS AND ENGLISH TRANSLATIONS

by Robin Healey

An exhibition in the
Thomas Fisher Rare Book Library
University of Toronto

13 MAY ~ 30 AUGUST 1996

© Governing Council, University of Toronto
University of Toronto Library 1996
Toronto, Ontario M5S 1A5

CANADIAN CATALOGUING IN PUBLICATION DATA

Healey, Robin Patrick, 1942 –

From Cavalcanti to Calvino: 500 years of Italian editions and English translations

"An exhibition in the Thomas Fisher Rare Book Library, University of Toronto, 13 may – 30 August 1996". Includes bibliographic references.

ISBN 0-7727-6021-7

1. Italian literature – Bibliography – Exhibitions.
2. Italian literature – Translations into English – Bibliography – Exhibitions. I. Thomas Fisher Rare Book Library. II. Title.

Z2354.T7H43 1996 016.85 C96–930610–5

ACKNOWLEDGEMENTS

Exhibition and catalogue by: Robin Healey

Exhibition mounted by: Emrys Evans and Linda Joy

Photographs by: Philip Ower

Catalogue designed by: Veronica Fisher

Catalogue printed by: Fisher Litho Arts Ltd.

FRONTISPIECE

The famous portrait bust of Dante, from the title page of Sessa's edition of 1564.

TABLE OF CONTENTS

PREFACE 7

CAVALCANTI TO CALVINO: AN INTRODUCTION 9

CASES 1 TO 8: *DOLCE STIL NUOVO* TO *RISORGIMENTO* 13

Case 1: Cavalcanti, Dante 13

Case 2: Petrarca, Boccaccio 16

Case 3: Saint Catherine of Siena, Machiavelli, Bembo 19

Case 4: Castiglione, Ariosto, Bandello 22

Case 5: Michelangelo, Colonna, Stampa, Della Casa 26

Case 6: Tasso, Guarini, Marino 30

Case 7: Boccalini, Sarpi 35

Case 8: Vico, Beccaria, Pellico 39

LARGE FREE-STANDING CASE: OPERA 44

SMALL FREE-STANDING CASE: NINETEENTH-CENTURY WRITERS 47

READING ROOM CASES: TWENTIETH-CENTURY WRITERS 49

BIBLIOGRAPHY 63

O ciechi il tanto affaticar che gioua
Tutti tornare alla gram madre antica
El nome uostro a pena fi ritruoua
N on aſpectate che la morte ſ
Chome fa lapiu parte che
Infinita e laſchiera degli

A fifteenth-century Florentine engraving illustrating Petrarch's *Triumph of Death*.

AN EXHIBITION WHICH celebrates the direct influence of Italian literature on English literature is especially appropriate at this time and in this place. In 1994 the Department of Italian Studies at the University of Toronto celebrated its sesquicentennial as one of the pioneer institutions in North America in recognizing the scholarly significance of the rich literary heritage of Italy. Books to support the research programmes of the Department have long been a priority of the University Library, from the first acquisitions in the 1890s following the destruction of the old library in the University College fire, through the purchases in the 1920s by Prof. Milton Buchanan, to the active participation of Prof. Beatrice Corrigan in the 1960s and 70s. It is still a priority and our efforts have been assisted tremendously by last year's announcement of the Emilio Goggio Fund for Italian books, established by his family in memory of Prof. Goggio, together with the Emilio Goggio Chair of Italian Studies.

Dr. Healey's exhibition and catalogue cover the complete range of Italian literature from the period of Cavalcanti and Dante to books published in 1995. That the resources are available to mount such an exhibition is a profound tribute to the knowledge and skill of our predecessors. This occasion also provides an inspiration for the collectors of the future and the scholars who will use this rich resource for research.

Publication of the catalogue has been made possible by funding from the Friends of the Thomas Fisher Rare Book Library and with assistance from the Istituto Italiano di Cultura of Toronto and the Famee Furlane Club of Toronto.

Richard Landon
Director

Girolamo Porro's illustration to the tenth canto of *Orlando Furioso*.

THE EARLY HISTORY of Italian literature is not the history of a national literature; how could it be, when the nation of Italy did not exist as a political entity before 1860? Yet from the beginning, literature and politics have been indissolubly linked on the Italian peninsula and in the islands. To be able to read the *Divine Comedy* it is necessary for us to learn something of the history of Florence in Dante's time — the fights of the Blacks with the Whites, the struggles of the Guelphs and the Ghibellines, and the relationship between the Empire and the Papacy. The writings of Machiavelli will be misunderstood if they are not placed in the context of the disputes among the city-states and the princes great and small, secular and religious, at the beginning of the sixteenth century. The movement for national unification in the first part of the nineteenth century gives the background for the writings of Foscolo, Manzoni, Mazzini and Pellico.

The social and economic situation of the writers themselves through the centuries, too, is of vital importance — this one a courtier, that one a servant, another a churchman, yet another a noblewoman. In the age of patronage few artists could afford to fall out with their lord, as Tasso and Marino found out to their cost, or with the Church, which could strike at Bruno through the agency of the Inquisition or at Sarpi with hired ruffians. The independent writers and scholars of humble means, like Boccaccio or Vico, led lives of genteel poverty. Even the great geniuses of the Renaissance, Leonardo and Michelangelo, were constantly in dispute with their patrons, and moved from one to another, only to encounter new difficulties; while Galileo, caught up in the Counter Reformation, lost his liberty and, almost, his life. In our own century the promise of some writers was snuffed out in the wars, while others, women and men, were imprisoned, fled, collaborated, fought, or went into exile or into hiding.

The history of Italian literature is the history of cities and regions, and of innovation, flowering and decline. From the literary ascendancy of Florence, with Dante as the architect, came the language that would become the inheritance of all Italy. Fifteenth-century Florence was called the new Athens of the modern world, yet Machiavelli witnessed the decline of the Republic, and by 1530 Florence was a principality and had ceded literary primacy to the Ferrara of Boiardo, Ariosto, Tasso, and Guarini. Italian literature too has had its Dark Ages: the great name of the seventeenth century is the scientific one of Galileo, and in the eighteenth century Metastasio triumphed — but in Vienna. With the *Risorgimento* the Lombard voice of Manzoni comes to the fore and the era of an Italian national literature begins. With the creation of the nation, the regional voices of Verga, Deledda and others could make themselves heard, and the regional literatures have remained strong, but by the beginning of the twentieth century literature and history had become separable entities.

By the time Chaucer visited Italy towards the end of the fourteenth century almost all of the major cities of modern Italy had been active, politically and economically, for hundreds of years. Yet at this time, when Italians would

have identified themselves as citizens of Florence, or Siena, or Venice, a potent sense of nationhood was beginning to develop in the troubled England of Edward III and Richard II, and Chaucer's pilgrims made their slow progress to Canterbury, not to Rome. The stories that they told, nonetheless, often came from further afield. Chaucer borrowed the story of Patient Griselda, for instance, from Boccaccio by way of Petrarch, but he did more than simply translate the tale into English. Where Boccaccio's heroine just endures, in an allegory of earthly suffering and heavenly reward, Chaucer's plays a more active role in changing her fortune, and Chaucer has his clerk comment:

> Griselde is deed, and eek hire pacience,
> And both atones buryed in Ytaille;
> For which I crie in open audience,
> No wedded man so hardy be t'assaille
> His wyves pacience in trust to fynde
> Grisildis, for in certein he shal faille.

In a similar way, Shakespeare's Romeo and Juliet are his own, not just Bandello's lovers recast into English; and Sidney, Spenser and Milton take what they find good and useful in Ariosto and Tasso, yet create their own worlds. The art of translation took root only slowly in England, though the influence of Italian literature and scholarship — taught in schools, taken from books, picked up by travellers, or passed on by visitors, refugees and exiles like John Florio, Giordano Bruno and Bernardino Ochino — was strong. This influence continued through the nineteenth century with figures such as Ugo Foscolo, Anthony Panizzi of the British Museum Library, and the Rossettis, as the amateurs gave way to the professional scholars, and the scholars found themselves supplanted more and more by professional translators willing to work on book after book. After Ezra Pound and D. H. Lawrence, few translators of Italian literature can claim to be known as authors in their own right.

Since World War II just a few translators have been responsible for a very large number of literary translations, but the names Archibald Colquhoun, Angus Davidson, Frances Frenaye, Adrienne Foulke, Isabel Quigly, Bernard Wall, and William Weaver are little known outside this special field. For the most part, they translate fiction, and the translation of poetry and plays is more the interest of university-based scholars like Joseph Tusiani, G. Singh, I. L. Salomon, or Eric Bentley. Poetry, in any case, tends to be the province of small or university presses, while the major fiction houses control the translation and marketing of established novelists and new bestsellers.

Weaver, still going strong in his seventies, can be considered at least in part responsible for the notable success of Calvino and Eco in North America, and his translations and those of the others can be found on the shelves of the Robarts Library along with the original editions. The excellent Italian collections in both the Fisher Library and the Robarts Library have benefited from the informed acquisitions programmes pursued by their librarians, from the University's continuing support for the acquisitions budget, and from the generosity of friends, scholars, bibliophiles and collectors. This exhibition could

not have been created from the collections of the University of Toronto Library without their hard work, dedicated support, and outstanding generosity.

NOTE ON THE ARRANGEMENT OF THE EXHIBITION

As its title suggests, the exhibition follows at least approximately the chronological developments of Italian writing, though the associated translations may follow closely on the originals, or be separated from them by decades, or by centuries. The emphasis is on literature, but writings of a political, religious, scholarly, and even a self-improving nature have not been neglected. The closer we approach the present, the less intrinsically interesting the books themselves, as physical objects, become. Therefore the works of twentieth-century writers are mostly represented by the translations alone. All the books shown, with the exception of Coleridge's Metastasio, from the collection of the E. J. Pratt Library at Victoria University, a translation of Bembo from the Library of the Pontifical Institute of Mediaeval Studies, a translation of *L'Adone* from the Marino scholar Francesco Guardiani, a copy of Pasolini's *Roman Poems* from the translator, Francesca Valente, and a few modern editions from my own collection, come from the shelves of the Thomas Fisher Rare Book Library or the Robarts Research Library.

Robin Healey

Virgil and Dante at Hell-Gate: Blake's drawing for Canto III of the *Commedia*.

GUIDO CAVALCANTI

Sonetti è canzoni di diversi antichi autori toscani in dieci libri raccolte. Di Dante Alaghieri libri quattro. Di M. Cino da Pistoia libro uno. Di Guido Cavalcanti libro uno. Di Dante da Maiano libro uno. Di Fra Guittone d'Arezzo libro uno. Di diverse canzoni è sonetti senza nome d'autore libro uno. Firenze: heredi di Philippo di Giunta, 1527.

The Sonnets and Ballate of Guido Cavalcanti, with Translation and Introduction by Ezra Pound, Author of "Provença," "The Spirit of Romance," "Personæ," "Exultations," "Canzoni." Boston: Small, Maynard and Company, Publishers, 1912.

Early Italian Poets, from Ciullo d'Alcamo to Dante Alighieri (1100 – 1200 – 1300), in the Original Metres, Together with Dante's Vita Nuova, Translated by D. G. Rossetti. London: Smith, Elder and Co., 1861.

CAVALCANTI WAS BORN into a noble Guelph family in Florence some time before 1259, and was betrothed while still a boy to Beatrice, or Bice, daughter of the Ghibelline Farinata degli Uberti, in one of the marital alliances of 1267 intended to bring peace among the Florentine political factions. He was active in politics, and in the continuing factional political violence; in 1300 he was exiled to Sarzana in Liguria, along with the other leaders of the contending Whites and Blacks, by the priors of the Commune, who included at that time his friend Dante. The exile was soon lifted, but Cavalcanti died that year. Only fifty-two of Cavalcanti's poems have come down to us, but on this evidence he is regarded as the best Italian poet before Dante, and the father of the school of the *dolce stil nuovo*, typified in his lyric *Donna me prega*. He is portrayed by his near contemporaries as a gentle, cultivated, solitary, choleric, and disdainful man. He exchanged several sonnets with Dante, who dedicated his *Vita nuova* to Cavalcanti as "the first of his friends," but their friendship later cooled, perhaps because of aesthetic or ethical as well as political differences.

The young Ezra Pound (1885-1972) declared himself an apprentice to "Ser Guido of Florence, master of us all," and in 1910, after a visit to Italy, he began to translate Cavalcanti's poems. His versions were intended from the outset for publication in a bilingual edition, and David Anderson points out that: "in them Pound made a conscious and highly innovative attempt to explore the potential of the facing-page translation as a literary form." (Cavalcanti 1983: ix-x). Pound characterized Cavalcanti as a great psychologist of the emotions, both sharp in his understanding and precise in his descriptions of emotional states. Sixteen years after the *Sonnets and Ballate* Pound published his "traduction" and interpretation of *Donna me prega*, in *The Dial* 85 (July 1928).

An earlier English version of a selection of Cavalcanti's poems is included in Dante Gabriel Rossetti's anthology of translations *The Early Italian Poets*, first published in 1861. Rossetti (1828-1882) is now perhaps best known as the animator of the Pre-Raphaelite group of painters and sculptors, but he was also a notable poet and translator. He wrote:

> The life-blood of rhymed translation is this — that a good poem shall not be turned into a bad one. The only true motive for putting poetry into a fresh language must be to endow a fresh nation, as far as possible, with one more possession of beauty. Poetry not being an exact science, literality of rendering is

> altogether secondary to his chief aim. I say *literality*, — not fidelity, which is by no means the same thing. When literality can be combined with what is thus the primary condition of success, the translator is fortunate, and must strive his utmost to unite them; when such an object can only be attained by paraphrase, that is his only path. (1861: viii).

Some reviewers of the *Sonnets and Ballate* compared Pound's versions unfavourably with Rossetti's metrical rhymed translations. Pound, in a letter to the *Times Literary Supplement*, responded, in part:

> I thought I had made clear in my preface that my endeavour was not to display skill in versification but to present the vivid personality of Guido Cavalcanti, a man of very different temper from his associates ... Surely Rossetti's preface and mine should show the reader that there could be no possible clash or contention between the aesthetic method and my scholastic one; he was as avowedly intent on making beautiful verses as I am on presenting an individual. (no. 569 (December, 1912): 562).

Rossetti published only his English translations in his collection. Two more recent editions of Guido Cavalcanti's poems, by Lowry Nelson, Jr. (1986), and by Marc A. Cirigliano (1992), are, like Pound's, in facing-page translation, now become the standard form for translations of poetry.

DANTE ALIGHIERI

Dante Alighieri. *Vita nuova di Dante Alighieri, con xv. canzoni del medesimo, e la vita di esso Dante scritta da Giovanni Boccaccio*. Firenze: nella stamperia di Bartolomeo Sermartelli, 1576.

Dante Alighieri. *The New Life of Dante Alighieri. Translated by Charles Eliot Norton*. Boston: Ticknor and Fields, 1867.

Charles Eliot Norton. Letter to William Warren Vernon, 8 May 1869.

Dante Alighieri. *Dante's New Life. Trans. by D. G. Rossetti*. New York: T. Y. Crowell, [19 –].

Dante Alighieri. *La commedia*. Vinegia: Petrus de Plasiis, 1491.

Dante Alighieri. *The Vision; or Hell, Purgatory, and Paradise of Dante Alighieri. Translated by the Rev. Henry Francis Cary, A. M. The second edition corrected, with the Life of Dante, additional notes, and an index*. London: printed for Taylor and Hessey, 1819.

Dante Alighieri. *The Divine Comedy of Dante Alighieri. Translated by Henry Wadsworth Longfellow*. London: George Routledge & Sons, 1867.

Dante Alighieri. *The Divine Comedy of Dante Alighieri. Translated into English verse by Melville Best Anderson; with notes and elucidations by the translator, an introduction by Arthur Livingston, and thirty-two drawings by William Blake, now printed for the first time*. New York: The Heritage Press, 1944.

Dante Alighieri. *Dante's Inferno: Translations by Twenty Contemporary Poets. Introduced by James Merrill, with an afterword by Giuseppe Mazzotta; edited by Daniel Halpern*. Hopewell, N.J.: The Ecco Press, 1993.

Dante Alighieri. *La divina commedia. Edizione multimediale interattiva su Cd-Rom a cura di Gualtiero e Roberto Carraro.* Milano: Editoria Elettronica Editel, 1994.

TODAY WE FIND IT surprising that the *Commedia*, the greatest epic poem in Italian literature, was little valued in eighteenth-century England, and that there was no complete English translation until 1802. Since that time, Dante has been translated into English perhaps more than any other poet, and into English more than into any other language (De Sua 1964: [vii]). Up to 1965 there had been forty-six translations of the whole *Comedy*, together with twenty-two Infernos, six Purgatorios, and three Paradisos (Cunningham 1965: 1); since then the rate of output of translations has increased. Only a few examples have been included in this exhibition. Other notable post-war verse translations are those of Dorothy Sayers (1949-62), John Ciardi (1954-70), Mark Musa (1971-84), and Allen Mandelbaum (1980-84). Two important twentieth-century prose translations, published with the Italian text, are those of J. D. Sinclair (1939-46), and C. S. Singleton (1970-75).

Few British literary figures of the eighteenth century refer to Dante. He appears not at all in Addison, Swift, Hume, Fielding, Richardson, Sterne, and Burke, while Horace Walpole dismissed him (though probably without first-hand knowledge) as a "Methodist parson in Bedlam." Dante's rise to importance in the English-speaking world can be traced back to Coleridge's influential lectures of 1818, and to the Italian Romantic poet Ugo Foscolo's two essays in the *Edinburgh Review*, also in 1818. Foscolo hailed Dante as the great heroic poet of the imagination, while Coleridge ranked him among those "divine poets ... who deserve to have Critics" and who are "above criticism in the vulgar sense," moving as they do in the "sphere of religion." Foscolo's and Coleridge's comments contributed to the popularity of the first English translation of some merit, that of Cary (1814).

The first complete translation of the *Inferno* was published anonymously in 1782. The translator was Charles Rogers (1711-1784), a career customs official best known as an art collector and connoisseur. He was also, interestingly, a friend of Horace Walpole, and the translation is dedicated to Walpole's brother, Edward. Gilbert F. Cunningham, the bibliographer of the *Commedia* in English, comments:

> ...his methods are so slap-dash that it is often difficult to say whether he understood the original or not. ...There is really nothing to be said in favour of Rogers' version. (1965: 14).

Henry Boyd's *Comedy*, completed in 1802, was little better. Cunningham found it:

> ...a literary curiosity of some interest, but quite worthless as a translation of Dante ... Boyd departs so frequently from the text that it is difficult to know how well he understood the original. (1965: 16).

Boyd (ca. 1755-1832), an Irish Anglican clergyman, recast Dante into the stiff and pompous verse characteristic of the less inspired Augustans. Cary (1772-1844), another Anglo-Irish clergyman, earned a place in the Poets' Corner at Westminster Abbey as the translator of Dante. Coleridge's and Foscolo's praise earned Cary's work a more sumptuous second edition, shown in this exhibition, and Cary paid due tribute to Coleridge in his new preface.

The Harvard professor and poet Henry Wadsworth Longfellow (1807-1882) began his translation of the *Comedy* with passages from the *Purgatorio* in the late 1830s, and worked on the complete translation at intervals until 1863, when he spent two years on a thorough revision. His successor at Harvard, James Russell Lowell, and Lowell's colleague Charles Eliot Norton, helped Longfellow considerably with the revision (and reviewed the translation favourably when it appeared in 1867). Longfellow's translation has been very influential, though its popularity in its own time was in large measure due to the author's personal prestige (Cunningham 1965: 71). The *terza rima* translation of the *Inferno* by James Romanes Sibbald (1839-1885), a bachelor Scot of independent means who had spent some time in Italy, is judged among the best of the nineteenth-century versions. His book also includes a well-written and accurate account of Dante's life and times.

The first successful *terza rima* translation of the twentieth century is that by the Scottish American, Melville Best Anderson (1851-1933), sometime professor of English at Stanford, who began his translation in 1900, and published it in 1921, eleven years after his retirement. It was later selected for reprinting in the Oxford University Press World's Classics series. Anderson's translation was chosen to accompany the first publication as illustrations to the text of William Blake's compositions to illustrate the *Comedy*. The work

was commissioned by John Linnell in 1824. Of the intended 102 illustrations, few were finished when Blake died, in 1827, and the publisher of this edition selected thirty-two drawings which were most nearly complete. The final translation of the *Inferno* included in the exhibition is the combined effort of twenty contemporary poets. The first three cantos were translated by Seamus Heaney, the 1995 Nobel Laureate in literature. Heaney had already published a translation of *Inferno*, Canto XXXIII in his collection *Field Work* (1979).

Dante's *Vita nuova*, a combination of prose and poetry, was composed between 1292 and 1300, although many of its poems were written earlier. The prose sections describe those events in the life of the protagonist which supposedly inspired the poems: his first meeting with Beatrice and the Lord of Love. Charles Eliot Norton's translation was first published as a companion volume to Longfellow's *Comedy*. Two years later we find Norton (1827-1908) writing to the English Dante scholar William Warren Vernon (1834-1919). Both Norton and Vernon eventually published prose translations of the *Comedy*, Norton in three volumes (1891-92), and Vernon in six volumes, with commentary and extensive footnotes (1894-1900).

FRANCESCO PETRARCA

Francesco Petrarca. *Trionfi e Canzoniere*. Venesia: Piero cremoneso dicto veroneso, 1484.

Francesco Petrarca. *The Triumphs of Francesco Petrarch, Florentine Poet Laureate. Translated by Henry Boyd*. London: Imprinted for J. Murray by the University Press, 1906.

Francesco Petrarca. *De remediis utriusque fortunae*. Impressum Cremonae: Bernardini di Misintis Papiesis ac Caesaris Parmensis sociorum diligenti opera, 1492.

Francesco Petrarca. *Phisicke against Fortune, as Well Prosperous, as Adverse, Conteyned in Two Bookes ... Written in Latine by Frauncis Petrarch. And Now First Englished by Thomas Twyne*. London: Printed by R. Watkyns, 1579.

WHEN THE ITALIAN Romantic poet and critic Ugo Foscolo calls Dante the great heroic poet of the imagination, he contrasts Dante with Petrarch (1304-1374), the poet of feeling and sentiment who represents a less vigorous age of refinement and culture:

> Instead of selecting, as does Petrarch, the most elegant and melodious words and phrases, Dante often creates a new language ... Petrarch excels in awakening the heart to a deep feeling of its existence; and Dante, in leading the imagination to add to the interest and novelty of nature. (1823: 27).

Nevertheless, it was Petrarch's Italian poetry which was a powerful factor in the great educational process that was the Renaissance, and it stimulated the creation of the finest songs and sonnets of the period, while what success the *terza rima* achieved outside Italy during the Renaissance can be attributed to the *Triumphs* rather than to the *Divine Comedy*. By 1340, Petrarch's reputation was such that he received two invitations to be crowned poet laureate, one from Rome and the other from Paris. In 1341 he received the crown from the Roman Senate in an elaborate ceremony on the Capitoline Hill. His friendship with his contemporary Boccaccio was fruitful, bringing Greek studies to Italy and engendering enthusiasm for critical editions of classical authors. His collection of manuscripts, many richly illuminated, was famous.

Though Chaucer was the first English poet to adapt a sonnet of Petrarch's in *Troilus and Criseyde* (ca. 1385), which

is itself a near translation of Boccaccio's *Filostrato*, written some time before 1340, it was not until the sixteenth century that Petrarchism took firm root in England with Wyatt and Surrey, followed by a brilliant period of lyric production from Shakespeare, Spenser, Sidney, Donne, and Milton. Many aspects of Petrarch's technique, themselves borrowed from various sources, were readily imitable in English; Dante's originality less so.

The *Triumphs*, like the *Canzoniere* (*Lyric Poems*), are dedicated primarily to the glorification of Laura, the hauntingly beautiful woman Petrarch first saw on Good Friday of 1327 in a church in Avignon. Her reticence to return Petrarch's love served as the overpowering motivation for his greatest lyrics (though many modern scholars doubt the existence of an individual "Laura"). The *Triumphs*, of Love, Chastity, Death, Fame, Time, and Eternity, were begun at Petrarch's home in Vaucluse around 1342, but were not divulged until after his death. The first English translation, by Henry Parker, Lord Morley (1476-1556), was printed around 1565 in London by John Cawood. Mary Augusta Scott comments that Lord Morley's translation is in irregular and uncouth verse, and is not very faithful to the original (1916: 113). The translation in the exhibition, in a *de luxe* edition of 1906, is by Henry Boyd (ca. 1755-1832), already noted as a translator of Dante, who first published his version of the *Triumphs* in 1807. The illustrations are facsimiles of a very rare set of Florentine engravings in the British Museum. They are dated to the 1470s, but no firm attribution has been established. The influence of the *Trionfi* on the arts in Europe was very strong, and Petrarch provided generations of artists with themes for wedding-chests, tapestries, frescos, and pageants.

It is impossible to disguise the fact that Italian literature includes books still in Latin. Petrarch's Latin works far outnumber his Italian ones, though he is now best known for the *Lyric Poems* and the *Triumphs*. His book on manners and morals, or the conduct of life, *De remediis utriusque fortunae* (*On Remedies Against Both Kinds of Fortune*), was composed around 1353, and was first printed in 1492. This collection of practical advice was the most popular of Petrarch's Latin works in England. It is in two parts: the first part deals with the snares of prosperity, and the second with the uses of adversity. The English translation is by Thomas Twyne (1543-1613), who also wrote or compiled *The Schoolemaster, or Teacher of Table Philosophie* (a "handbook of mirth and manners" published in 1576 which includes stories from the *Decameron*), a devotional book *The Garland of Godly Flowers* (1574), part of a translation of *The Aeneid* (1573), and *A Shorte and Pithye Discourse, Concerning Earthquakes* (1580).

GIOVANNI BOCCACCIO

Giovanni Boccaccio. *Philocolo in lingua vulgare tosca, composto per el singular orator e poeta Miser Joani Boccatio da Certaldo, in nelqual soto velamento de amor se contien soto brevita tutta lhumana vita.* In Venetia: Impresso per Augustino de Zanni, 1514.

Giovanni Boccaccio. *Il Filocolo. Translated by Donald Cheney, with the collaboration of Thomas G. Bergin.* New York; London: Garland Publishing, 1985.

Giovanni Boccaccio. *Il decamerone di M. Giovanni Boccaccio, di nuovo emendato secondo gli antichi esemplari, per giudicio et diligenza di piu autori con la diversità di molti testi posta per ordine in margine, & nel fine con gli Epitheti dell'Autore, con la espositione de proverbi et luoghi difficili, che nell'opera si contengono, con tavole & altre cose notabili & molto utili alli studiosi della lingua volgare.* In Vinegia: Appresso Gabriel Giolito de Ferrari, 1548.

Gualtherus and Griselda, or, the Clerk of Oxford's Tale. From Boccace, Petrarch, and Chaucer ... By George Ogle, Esq. London: printed for R. Dodsley, 1739.

Giovanni Boccaccio. *Decameron. The John Payne Translation, Revised and annotated by Charles S. Singleton.* Berkeley: University of California Press, 1982.

BOCCACCIO (1313-1375) IS THE greatest Italian storyteller, perhaps the greatest storyteller of all time. The verifiable facts of his life are few, and the particulars are not of great importance. He was the legitimized son of Boccaccio de Chellino, a successful merchant in Florence, and probably moved to Naples with his father in 1327, remaining there when his father left for Paris in 1332. Boccaccio learned accounting, exchange, general business administration, and later studied canon law, but his heart was not in business. His passion was for poetry, and for the gathering, copying, and studying of ancient and medieval books.

Modern scholarship dates the composition of the *Filocolo*, Boccaccio's much expanded prose version of the French *Fleur et Blanchefleur*, at 1336-38. The love story is almost buried in a mass of adventures and chivalrous tales, and freighted with learned literary and biographical allusions (two of the interjected stories in Book V are repeated, not greatly changed, in the *Decameron*, which was begun after 1348, the year of the Black Death evoked in its frame story). The first edition of what the distinguished scholar Thomas G. Bergin calls the first prose novel in the history of Western letters was printed in Florence in 1472, and the British Library records eight incunable editions, including four published in Venice. The first English translation (of a part of Book IV only) was printed in 1567, "Englished by H. G.," who may be Humphrey Gifford, author of *A Posie of Gilloflowers* (1580), a collection of original poems, and prose translations from the Italian, or perhaps Henry Granthan, translator of Scipio Lentulo's *Italian Grammar* (1575) (Scott 1916: 17, 39). The modern translation shown here is illustrated with woodcuts from Russinger's Naples edition of 1478.

Of the *Decameron*, Boccaccio's most famous work, Aldo D. Scaglione writes:

> [It] is a collection of one hundred short stories or *novelle* told by a company of seven young ladies and three young men, ten each day, during a retreat to the hills of Fiesole above Florence in order to escape from the plague-ridden city in 1348. The general introduction describing the plague and the meeting of the young people as well as the introductions and epilogues to the several days constitute the frame. Its function goes well beyond that of a frame-story as found in other collections such as the *Arabian Nights*. It creates a climate of honest escape and healthy withdrawal that places the storytelling and the daily activities of the youngsters on a special plane, within an almost surrealistic setting against which the exemplary yet realistic stories are made to stand out. In this one respect, it is curiously analogous to the pilgrimage of the *Divina Commedia*. (*Dictionary of Italian Literature* 1979: 61).

The first edition was printed in Venice by Valdarfer in 1471, and more than twenty Italian editions had appeared by 1548, when Giolito printed the edition shown here. The first English edition was, surprisingly, only printed in 1620, in London, by Isaac Jaggard. The translation is anonymous. The second edition suffered a title change to *The Modell of Wit, Mirth, Eloquence and Conversation* (1625). The second full English translation was made by John Payne (1842-1916) and was privately printed in London in 1886. Payne's translation was later issued by the Modern Library, and formed the basis for the modern edition shown here, which was revised on the basis of a newly identified holograph manuscript of the *Decamerone*, also edited by Charles S. Singleton (1975).

The story of Patient Griselda, the last story of the last day of the *Decameron*, was much admired by Boccaccio's friend and colleague Petrarch, who claims to have memorized it whole, and who wrote a Latin version of the story. Ogle, in a letter appended to his version of the tale, *Gualtierus and Griselda*, suggests that Chaucer may have heard the story that he recasts as the Clerk's tale in the *Canterbury Tales* from Petrarch himself. Boccaccio borrowed and adapted many of the stories he tells in the *Decameron*, and countless writers around the world have made use of them since. Scott (1916: 93) states that the *Decameron* furnishes plots for thirty-three Elizabethan dramas (including *Cymbeline* and *All's Well that Ends Well*), and for fifty-four English plays in all. Of these, the story of Patient Griselda accounts for five.

Saint Catherine of Siena. *Dialogo della serafica vergine, et sposa di Christo, S. Catherina di Siena; diviso in quattro trattati, nella quale profondissimamente si tratta della providenza di Dio; et un breve compendio della sua vita, & canonizatione, sotto il pontificato di Papa Pio II, et nel fine se narra il suo felice transito*. Venetia: Appresso Giacomo Cornetti, 1589.

Saint Catherine of Siena. *The Orcherd of Syon. Edited from the Early Manuscripts by Phyllis Hodgson and Gabriel M Liegey*. London: Published for the Early English Text Society by the Oxford University Press, 1966.

SAINT CATHERINE OF SIENA (1347-1380) was born Caterina di Giacomo di Benincasa in the Fontebrande district of Siena. She was the twenty-fourth of twenty-five children. Her father was a wool dyer of comfortable means, but of no political importance. According to her confessor and spiritual director Raymond of Capua, who came to her in 1374, Catherine was only seven years old when she vowed her virginity to God; she was fifteen when she cut off her hair in defiance of efforts to make her marry, eighteen when she received the Dominican habit. At this last juncture she began to live in solitude and silence in her room, going out only for Mass at San Domenico. Somewhere, somehow in the silence she learned to read. Her solitude climaxed in 1368 in her "mystical espousal" to Christ. Then, almost brusquely, she sensed the imperative to rejoin her family and give herself to the service of the poor and the sick with her sisters of the *Mantellate*. She was twenty-one. (Catherine of Siena 1980: 4). She lived an austere life, characterized by an all-but-total abstinence from food and sleep, and this regimen of overwork and self-starvation no doubt contributed to her early death.

During the 1370s Catherine became active in the politics and reform of the Church, travelling to Florence and Pisa. In 1375 she began to dictate her famous letters, both political and spiritual (she used scribes, and only learned to write herself in 1377, at the age of thirty). One of her early letters was a plea to the famous English *condottiere* Sir John Hawkwood, known as Giovanni Acuto, whose mercenaries were ravaging the Italian countryside and impoverishing the city-states with their demands for peace money. Hawkwood had helped Pope Gregory XI defeat Barnabò Visconti of Milan. In response to a vision, Catherine went to the seat of the papacy at Avignon and persuaded Gregory to end its "Babylonian Captivity," and return to Rome.

Concerning Catherine's book, the *Dialogue*, the confessor Raymond wrote:

> So about two years before her death, such a clarity of Truth was revealed to her from heaven that Catherine was constrained to spread it abroad by means of writing, asking her secretaries to stand ready to take down whatever came from her mouth as soon as they noticed that she had gone into ecstasy. Thus in a short time was composed a certain book that contains a dialogue between a soul who asks the Lord four questions, and the Lord himself who replies to the soul, enlightening her with many useful truths. (1960: III, iii).

The book, however, shows evidence of careful reworking, expansion and elaboration by Catherine, and contains many passages which also occur in her letters. The *Dialogue* was translated into English early in the fifteenth century, for the nuns of the monastery of Syon, at Isleworth near London, and became known as *The Orcherd of Syon*. It was first printed in 1519, by Wynken de Worde. The edition shown here was edited from the three existing Middle English manuscripts and Wynken de Worde's printed text.

Niccolo Machiavelli. *Discorsi di Nicolo Machiavelli, firentino, sopra la prima decadi di Tito Livio, divisi in tre libri. Nuovamente correti, & con somme diligenza ristampati.* Vinegia: Per G. A. di Nicolini, et fratelli da Sabbio, 1532.

Niccolo Machaivelli. *Machiavels Discourses Upon the First Decade of T. Livius, Translated out of the Italian; with some Marginall Animadversions Noting and Taxing His Errours, by E. D.* London: Printed by Thomas Paine for William Hills and Daniel Pakeman, 1636.

Niccolo Machiavelli. *Il Prencipe di Nicolo Machiavelli, al magnifico Lorenzo di Piero de Medici. La vita di Castruccio Castracani di Luca. Il modo, che tenne il duca Valentini per amazzare Vitellozzo Vitelli, Oliverotto da Fermo, il S. Paolo, & Duca di Gravina. I ritratti delle cose della Francia, & dell'Amagna.* In Vinegia: Per Domenico Giglio, 1554.

Niccolo Machiavelli. *Nicholas Machiavel's Prince. Also, the Life of Castruccio Castracani of Lucca. And the Means Duke Valentine Us'd to Put to Death Vitellozzo Vitelli, Oliverotto of Fermo, Paul, and the Duke of Gravina. Translated out of Italian into English by E. D.; with some Animadversions Noting and Taxing His Errours.* London: Printed by R. Bishop, for Wil. Hils, and are to be sold by Daniel Pakeman, 1640.

WHAT COMES TO MIND when the name Machiavelli is mentioned? An unscrupulous person, a person for whom the end justifies the means, an amoral politician? The noun "Machiavel" is still defined in the second edition of the *Oxford English Dictionary* as "an intriguer, an unscrupulous schemer," and the adjective "Machiavellian" as "following the methods recommended by Machiavelli in preferring expediency to morality; practising duplicity in statecraft or in general conduct; astute, cunning, intriguing." The definitions in the *OED* are, of course, based on written usage (the citations go back to 1570 for "Machiavel" and 1579 for "Machiavellian"), and Machiavelli has always had bad press in the English-speaking countries. But even when we turn to an Italian dictionary the definition for the equivalent adjective, "machiavellico," repeats the same meaning, if in somewhat more measured terms, and even uses the phrase "*il fine giustifica i mezzi,*" while pointing out that what Machiavelli actually wrote was that the aim of politics is the furthering of the power of a State, and that every means useful to that end is legitimate, even if immoral, insofar as morals are and should be held separate from political action (*Vocabolario della lingua italiana* 1986-94: v. 3, pt. 1, 7).

Niccolo Machiavelli (1469-1527) was a diplomat, a poet, and a political theorist. He served the Florentine Republic from 1498 to its fall in 1512, when he lost his office, was imprisoned, questioned under torture, and was exiled to his country home. In the next seven years he wrote his major works the *Prince*, the *Discorsi*, the *Mandragola*, and the *Arte della guerra*, and in his last seven years, the *Istorie fiorentine*. Machiavelli lived in a harsh world, and in the *Prince* he stated harsh truths. J. H. Whitfield noted:

> ... it would be well if readers of the *Prince* began with the last chapter, as a reminder of what Italy had suffered, and of the redeemer Machiavelli hopes for ... The *Prince* had not been based on a conversion to the cause of monarchy (let alone of tyranny), but on an opportunity, unique in that it concerned the Medici, and gone when they failed to take it. (1980: 111, 112-3).

The *Prince* was completed at the end of 1513, and concerns one of the major threats against the stability of a republic: the seizure of power by an individual. When

he wrote it, Machiavelli had already begun his major work, the *Discorsi*, which he completed in about 1517. Here he deals with the embryology of a state, in the phases of its foundation and constitution; then, with the problems of stabilization in succession to power, in armament policy, and in legal arrangements; and finally with the general modes of instability, or "corruption". Both works, though circulated in manuscript, presented orally, and discussed, were only published posthumously, the *Discorsi* in 1531, and the *Prince* in 1532. The English translations shown here were made by Edward Dacres and published in 1636 and 1640. Dacres undertook to point out some of Machiavelli's errors, but his criticisms, based on classical examples and religious precepts, are deliberate and restrained, and do nothing to create the figure of Machiavelli as antichrist which has come down to us.

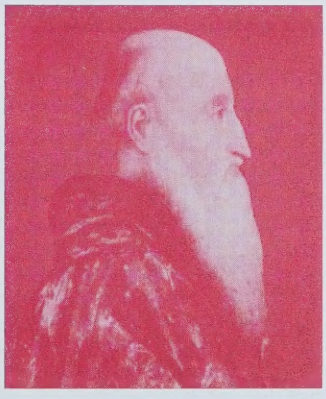
PIETRO BEMBO

The Prettiest Love Letters in the World: Letters between Lucrezia Borgia & Pietro Bembo, 1503-1519. Translation and Preface Hugh Shankland; Wood Engravings Richard Shirley Smith. London: Collins Harvill, 1987.

Pietro Bembo. *Gliasolani di messer Pietro Bembo.* Impressi in Vinegia nelle Case d'Aldo Romano & d'Andrea Asolano suo suocero nel anno M. D. XV. del Mese di Maggio.

Pietro Bembo. *Pietro Bembo's Gli Asolani; Translated by Rudolf B. Gottfried.* Freeport, N.Y.: Books for Libraries Press, 1971.

THE EARLY LIFE of Pietro Bembo's great love Lucrezia Borgia (1480-1519) was driven by the political interests of two exceptionally forceful men: her father, Pope Alexander VI, of whom Machiavelli wrote that he "never did or thought of anything but deceiving people," and her boundlessly ambitious elder brother Cesare. She was first married at thirteen to a Sforza, but the political side did not work out, and her father forced an annulment when Lucrezia was seventeen. Her second husband, the Prince of Salerno, was strangled before her eyes, at Cesare's command, in the couple's Vatican apartment in August, 1500. Her final marriage, in 1502, was to Alfonso d'Este, the eldest son of the Duke of Ferrara. Later, as Duke, Alfonso became one of the foremost generals in Italy. Modern scholars discount much, if not all of Lucrezia's evil reputation on the grounds that as a Borgia and a Spaniard, as well as an illegitimate daughter of a pope, she became a target for the hatred stirred by her family's power and political activity in Italy. Bembo, then thirty-two, ten years older than Lucrezia, was introduced to her towards the end of 1502 by his Ferrarese friend Ercole Strozzi. Bembo was already associated with the scholar-printer Aldus Manutius in Venice, and had published with him a carefully edited text of Petrarch's *Rime*. He was also a formidable classicist.



The friendship between *messer* Pietro and the *duchessa* became very warm. They exchanged visits, letters, and gifts, and the Biblioteca Ambrosiana in Milan still preserves one of Bembo's treasures: a long lock of fair hair, which no one has ever seriously doubted he obtained from Lucrezia. In fact, all of the papers of Bembo in the Ambrosiana library are mementos of his friendship with Lucrezia, including the nine letters from her (there were probably many others), which were translated and published together with Bembo's responses in a limited edition in 1985, and by Collins Harvill and Godine in 1987. In 1816 Byron visited the Ambrosiana and was shown the letters, which he called "the prettiest love letters in the world." He also contrived to steal a strand of Lucrezia's hair.

In August 1503 Alexander VI, Lucrezia's father, died of a fever, and by November Cesare, who had also been ill, was a prisoner of the Borgia's most determined adversary, Giuliano della Rovere, Pope Julius II. The power of the Borgias was effectively at an end, as was Lucrezia's usefulness as a marital pawn. Don Alfonso, who had been away touring foreign cities and fortifications, returned in October. Perhaps he had had reports of Pietro's too close attentions to his wife. In any case,

Bembo, sensibly, found it necessary to leave for Venice. In 1505 he was to dedicate *Gli Asolani*, his prose and verse treatise on the torments and joys and heavenly rewards of men's love for women, to Lucrezia: "A Madonna Lucrezia Borgia Estense Duchessa Illustrissima di Ferrara." After a meeting in April of 1505 there is no evidence that they ever saw each other again. Bembo spent several years at Urbino, and provided his friend Castiglione with the idea for the impassioned discourse on the noble love appropriate to the courtier who is no longer young that forms the climax to *The Book of the Courtier*. Lucrezia bore Alfonso nine children, suffered several miscarriages, and died of puerperal fever in 1519. She was thirty-nine.

BALDASSARRE CASTIGLIONE

Baldassarre Castiglione. *Il libro del cortegiano*. Venetia: Nelle case d'Aldo Romano, & d'Andrea d'Asola, 1528.

Baldassarre Castiglione. *Il cortegiano. Novamente stampato, et con somma diligentia revisto, con la sua tavola di novo aggiunta*. Vinegia: G. Giolito de Ferrari, 1551.

Baldassarre Castiglione. *The Courtier. Written in Italian by Balthasar, Count Castiglione, in Four Books. I. Of the Form and Manner of a Court Life, II. Of the Qualifications of a Courtier, III. Of the Accomplishments of a Court Lady, and IV. Of the Duty of a Prince. Translated from the Original [by Robert Samber].* London: Printed for A. Bettesworth, E. Curll, J. Batley, J. Clarke, and T. Payne, 1724.

Baldassarre Castiglione. *The Book of the Courtier. Translated by Sir Thomas Hoby*. London; New York: Everyman's Library, 1928 [1966 printing].

CASTIGLIONE (1478-1529), A YOUNGER contemporary of Machiavelli, was like him a diplomat, a poet, and a courtier. He was born at Mantua, where he served the Gonzaga family, then moved to Urbino and the service of its duke, Guidobaldo da Montefeltro. His chief work is *Il libro del cortegiano*, outlined perhaps as early as 1508, finished in 1518, and first printed in 1528. It sets forth in a series of dialogues the author's conception of the ideal courtier and the norms of courtesy in a cultured society. Wayne A. Rebhorn writes:

> Castiglione's main interest in his book is to define the modes of behavior of his ideal figure, whom he sees as a consummate actor able to manipulate his appearances to suit every situation and person he encounters. In every case, the courtier is expected to manifest a certain grace and dignified gravity, qualities he achieves through self-knowledge and control, perfect mastery of social forms, and what Castiglione dubs *sprezzatura*, roughly translated as "nonchalance." (*Dictionary of Italian Literature* 1979: 111).

The conversations are set in Urbino in March, 1507, in the days following the visit of Pope Julius II. In the first book Castiglione states that he was not present; a graceful fiction which permits Castiglione to keep himself off his own stage (he had, in fact, been sent as an envoy to England, where he presented gifts to Henry VII, and received from the king the Order of the Garter for Guidobaldo, but he was back in Urbino for the Pope's visit). The speakers in the dialogues include Pietro handy info...Bembo, the Venetian humanist, Giuliano de' Medici, son of Lorenzo the Magnificent, Guidobaldo's wife, Elisabetta Gonzaga, and her kinsman Cesare Gonzaga, a cousin and close friend of the author. Rebhorn comments:

> By presenting his doctrines in dialogue form, Castiglione not only made his work more literary and

IL LIBRO DEL CORTEGIANO
DEL CONTE BALDESAR
CASTIGLIONE.

Haſſi nel priuilegio, & nella gratia ottenuta dalla Illuſtriſſima
Signoria che in queſta, ne in niun'altra Citta del ſuo
dominio ſi poſſa imprimere, ne altroue
impreſſo uendere queſto libro
del Cortegiano per·x· anni
ſotto le pene in eſſo
contenute.

The title page of the Aldine first edition of *The Book of the Courtier.*

readable, thus insuring the tremendous popularity it would enjoy in Europe over the next three centuries, but also enabled him to do considerably more than write a treatise on courtiership. He is able to have his characters engage in lively debates on a host of important issues, from the question of a literary language for Italy through the nature and place of woman in society to the character of the ideal state. By manipulating his dialogue form, he can have his characters challenge accepted truths without committing himself to any particular position, both because such neutrality was politically safer in Renaissance Italy and because he correctly perceived something of the true complexity of many fundamental issues. Finally, by putting his doctrines in the mouths of the men and women of Urbino whom he so cherished, Castiglione is able to create a moving memorial to that court and a nostalgic tribute to the ideal Renaissance civilization so effectively depicted in his book. (1979: 112).

It was not long before the book was translated into English by Sir Thomas Hoby (1530-1566), himself a diplomat, and ambassador to France at the time of his death. Hoby's translation (1561) was reprinted several times. Castaglione's book became a manual for English courtiers, and influenced the writings of Wyatt, Surrey, Sidney, and Spenser. It has also been pointed out by several scholars that the conversations between Lady Emilia Pia and Lord Gaspare Pallavicino may be a source for Shakespeare's Beatrice and Benedick of *Much Ado About Nothing*.

In 1516 Castiglione married, and went to Rome as Francesco Gonzaga's ambassador. He was a close friend of the artist Raphael whose portrait of Castiglione accompanies this note, and suffered much when both his wife and his friend died in 1520. In 1524 he was sent to Spain as a papal nuncio, and was made bishop of Avila in 1528, the year before his death.

LODOVICO ARIOSTO

Lodovico Ariosto. *Orlando furioso. Con alcune stanze, et cinque canti d'un nuovo libro del medesimo, nuovamente aggiunti & ricorretti. Con alcune allegorie & nel fine una breve espositione.* Vinegia: Appresso G. Giolito de Ferrari, 1550.

Lodivico Ariosto. *Orlando furioso, di M. Lodovico Ariosto, tutto ricorretto, et di nuove figure adornato.* In Venetia: Appresso V. Valgrisi, 1556. [small 8° edition]

Lodivico Ariosto. *Orlando furioso, di M. Lodovico Ariosto, tutto ricorretto, et di nuove figure adornato.* In Venetia: Appresso V. Valgrisi, 1556. [large 8° edition]

Lodovico Ariosto. *Orlando Furioso, in English Heroical Verse, by Iohn Haringtõ.* London: Richard Field, 1591.

Lodovico Ariosto. *Orlando Furioso, in English Heroical Verse, by sir Iohn Haringtõ of Bathe, Knight.* Now secondly imprinted. [London: Printed by R. Field for J. Norton and S. Waterson], 1607.

Lodovico Ariosto. *Le satire.* In Vinegia: Per Nicola d'Aristotile detto Zoppino, 1535.

Lodovico Ariosto. *The Satires of Ludovico Ariosto.* London: Printed for A. Millar, 1759.

ARIOSTO (1474-1533) CAME FROM a family of the minor nobility, and spent much of his adult life as a gentleman servant of the court, an employment that he found both burdensome and an impediment to his literary vocation. He wrote *Orlando furioso*, first published in 1516, while in the service of Ippolito d'Este, who dismissed him in 1518 when Ariosto declined to accompany him on a journey to Hungary. *Orlando furioso* was begun to provide a continuation for and bring to a conclusion the unfinished *Orlando innamorato* of Boiardo (1441-1494), but the work took on a life of its own. Andrea de Tommaso writes that *Orlando furioso* is:

> ... a poetic masterpiece which stands unchallenged as the highest literary achievement of an age which was more successfully given to visual expression. But even as a verbal creation, Ariosto's romantic epic succeeded in giving, at least to some sixteenth-century readers, the feeling that to read the *Furioso* was to see the events as though they were occurring before one's very eyes ... Ariosto thus proved to be an excellent example of the kind of writer who satisfied the Renaissance intellectual's need to associate the skills of a poet of vivid descriptive ability with those of a painter, not unlike Homer, whom Petrarch called the "best of painters." (*Dictionary of Italian Literature* 1979: 23)

Little of Ariosto's collection of classical and heroic elements was original, but Ariosto was, nonetheless, the master of the world he fashioned, and not just a "robber of tales," as he was sometimes called by his contemporaries. The two 1556 Valgrisi editions shown, printed in large and small 8°, use the same engraved illustrations, and the cantos of the poem are set identically, though in different sizes of type. The notes are set in the same small type, and therefore fill more pages in the small 8° edition. The decorative frames to the engravings fill out the page in the larger volume, while the frames to each canto's argument, and the decorative initials, are in a size appropriate to the format.

The first English version, a verse translation printed in 1591, is that of Sir John Harington (1561-1612), godchild of Elizabeth I, poet, courtier, wit, and scoundrel. The *Dictionary of National Biography* reports:

> Among other things, he translated for the amusement of the court ladies the story of Giocondo, from the twenty-eighth book of Ariosto's *Orlando furioso*, and his translation was handed about in manuscript till it fell into the hands of the queen. She reprimanded Harington for corrupting the morals of her ladies by translating the least seemly part of Ariosto's work, and ordered him as a punishment to leave the court for his country house till he had made a translation of the whole. To this we owe the translation of the *Orlando furioso* which was first published in folio in 1591, and reissued in 1607 and 1634. It is written in the same stanza as the original, and is easy and flowing, but without much distinction. It is rather a paraphrase than a translation, and bears signs of being hastily produced. (1921-22: v. 8, 1269).

Harington's was the standard edition until the end of the eighteenth century, and is still available. Recent translations have been made by Guido Waldman (1974) and by Barbara Reynolds (1975-77). The magnificent illustrations to Harington's edition are printed from the Italian plates of Girolamo Porro (1520-1604), and had been used before in Italy. The engravings attempt to show all the events of a canto, established in a series of receding planes, so a character may appear several times in one illustration. By the third edition of 1634 the plates were considerably worn. The rescue of Angelica by Ruggiero, mounted on the hippogriff, a favourite subject for nineteenth-century painters, can be glimpsed in the background of the first illustration shown. In the second, Angelica (rendered invisible by a magic ring) steals away, and the hippogriff flies off, leaving the formerly lustful Ruggiero doubly in the lurch.

Ariosto was also the most notable writer of comedies of his time, and wrote a collection of seven verse satires (1534) which can also be read as a partial autobiography. In them Ariosto writes to his younger brother Galasso about a journey to Rome; explains why he would not accompany Cardinal Ippolito d'Este to Hungary; expatiates to a cousin on the choice of a wife; compares the vanity of honours and riches with the peace of a contented mind; inveighs against his uncongenial duties as governor of Garfagnana, a mountain district in Tuscany, from 1522 to 1525; explains why he declined an offer to be made ambassador to Pope Clement VII; and asks Cardinal Pietro Bembo (1470-1547), legislator for linguistic usage, and reformer of lyric poetry, for help with the education of his son Virginio. The first English translation of the *Satire* appeared in 1608. The translation shown here is by the anonymous Rev. Mr. H-rt-n and Temple Henry Croker. Croker (ca. 1730-ca. 1790) was an Irish clergyman educated in England who ended his career in St. Christopher's in the West Indies. He had also helped William Huggins (1696-1761) with his translation of *Orlando furioso* (1755, 1757).

MATTEO BANDELLO

Matteo Bandello. *La seconda parte de le novelle del Bandello.* In Lucca per Vincentio Busdrago, 1554, e di nuovo in Londra per S. Harding, 1740.

Matteo Bandello. *Twelve Stories. Selected and Done Into English with a Memoir of the Author by Percy Pinkerton.* London: J. C. Nimmo, 1895.

MATTEO BANDELLO (1485-1561) BEGAN and ended his career as a churchman, but was also, in the best Re-naissance tradition, a courtier and a soldier. In his time he served members of the Bentivoglio, Sforza, Este, Gonzaga, and other families, and finally Henry II of France, who in 1550 made him bishop of Agen, a post which Bandello held until his death. The *Dictionary of Italian Literature* reports:

> During the opening years of the sixteenth century, Bandello followed his uncle, who was then the general of the Dominican order, all over Italy and France, acquiring a vast knowledge of the many important cities of Italy and being exposed to a great number of narrative traditions both erudite and popular in character. (1979: 28).

Bandello made full use of his travels, his learning and his experiences in the work on which his reputation rests, the *Novelle*, published in three volumes in 1554, with a further thirty stories published in 1573, well after Bandello's death. The *Novelle* are two hundred and fourteen stories of every kind: historic, romantic, tragic or anecdotal tales, treating of love, death, jests, justice, churchmen and many other themes. Each tale is prefaced by a dedicatory letter to a person of importance, and the collection has a very contemporary quality; many of the tales or dedications involve historical protagonists or mention current events — Pope Leo X, Machiavelli, Da Vinci, Castiglione, Martin Luther, Lorenzo de' Medici, Henry VIII, the Sack of Rome, the siege of Vienna, and the Protestant Reformation. By the 1570s, French and English translations of many of the tales were being read in England, together with the original Italian editions, and Elizabethan dramatists adapted the stories to produce such plays as Shakespeare's *Much Ado About Nothing*, *Twelfth Night*, and *Romeo and Juliet*, and Webster's *Duchess of Malfi*. The editions shown here, an eighteenth-century Italian reprint (despite London being given as the place of imprint) of the original edition, and an English translation of selected tales, are open at the story of Romeo and Juliet.

MICHELANGELO BUONARROTI

Michelangelo Buonarroti. *Rime di Michelangnolo Buonarroti. Raccolte da Michelagnolo suo nipote.* Firenze: Appresso i Giunti, 1623.

Michelangelo Buonarroti. *The Sonnets of Michael Angelo Buonarroti and Tommaso Campanella. Now for the First Time Translated into Rhymed English by John Addington Symonds.* London: Smith, Elder, 1878.

The Sistine Chapel. Text by Frederick Hartt; Commentary on the Plates by Gianluigi Colalucci; Note on the Restoration by Fabrizio Mancinelli; Photographs by Takashi Okamura. New York: Knopf in association with Nippon Television Network Corp., 1991.

WE THINK OF MICHELANGELO Buonarroti (1475-1564) as a sculptor, a painter, and an architect, but he also wrote poetry through much of his adult life, and he left over three hundred poems, and many fragments, to be assembled and ordered after his death. Michelangelo maintained that he was merely an amateur poet, but while many of his poems were composed hurriedly on the backs of letters or architectural drawings, others were carefully revised. Michelangelo got pleasure from his verses, and enjoyed the acclaim of his contemporaries. Modern critics rank some of his compositions among the finest of their day. Sara Sturm-Maddox writes:

> Michelangelo's late love for the poetess Vittoria Colonna and his equally intense love and admiration for the young Roman nobleman Tommaso Cavalieri inspired a large number of poems on beauty, love, passion, and their ultimate implications for the human soul ... Michelangelo was more than sixty years old when he began to write poems and letters to Vittoria, and he generally casts her in the role of intermediary in his striving towards the Christian ideal of love. (*Dictionary of Italian Literature* 1979: 84).

The first edition of the *Rime*, shown here, was edited and in many places censored by his grandnephew Michelangelo Buonarroti *il giovane* (1568-1646), poet, dramatist, and member of the influential Accademia della Crusca. A more accurate edition, edited by Cesare Guasti, was published only in 1863. Guasti's edition was the basis for the first complete English translation of the sonnets, published in 1878 by John Addington Symonds (1840-1893), biographer of Michelangelo and author of *The Renaissance in Italy* and *An Introduction to the Study of Dante*. Scattered earlier translations had been made by Southey, Wordsworth, Longfellow, and others. The *sonetto caudato* shown here, addressed to Giovanni da Pistoia, Chancellor of the Florentine Academy, deals with the travails of painting the ceiling in the Sistine Chapel. Symonds notes that sonnets in this extended form are generally humorous or satiric. Modern translations of the poems have been made by Joseph Tusiani (1960), and Creighton Gilbert (1963).

VITTORIA COLONNA

Vittoria Colonna. *Rime della diva Vettoria Colonna de Pescara, inclita Marchesana; novamente aggiuntovi XXIIII soneti spirituali, & le sue stanze, & uno triumpho de la croce di Christo nõ piu stampato con la sua tavola.* Stampata in Venetia per Comin de Trino ad istantia de Nicolo d'Aristotile, detto Zoppino, nel anno del Signor M D XLII.

Maud F. Jerrold. *Vittoria Colonna, with some Account of Her Friends and Her Times.* [London]: J.M. Dent, 1906.

VITTORIA COLONNA (1490-1547) WAS only four when she was betrothed, for political reasons, to Ferrante d'Avalos, the Marquis of Pescara. She married him at nineteen, and the marriage of convenience became a very happy one. Her husband died in 1525, and it was only after ten years of mourning that Vittoria permitted some of her poems for Ferrante, written throughout their married life, to be published. She spent the greater part of the last years of her life in various convents, performing charitable works, and writing. She died at the convent of Sant'Anna in Rome. Praised by Ariosto and loved by many artists and poets, she was the greatest literary attraction of her century. Her *Letters* give but a faint notion of the number and rank of the people with whom she came in contact. But she was as inaccessible as she was revered. Her *Canzoniere* makes of the Marquis of Pescara a far better man than he was in reality. In the second part it comprises poems of a mystical nature, full of theological complexities, at times so obscure and daring as to be frowned upon by the ecclesiastical authorities. Colonna knew and corresponded with many of the great literary figures of her time—among them Aretino, Bembo, Sannazaro, Bernardo Tasso, Castiglione, and Michelangelo. Her closest relationship was with Michelangelo. They probably met around 1536, when she was forty-five and he sixty-one, and they became good and loving friends. She sent him the manuscript of her *Rime*, and she was the inspiration for some of his finest poems. Ascanio Condivi, Michelangelo's biographer and friend, wrote:

> In particular he greatly loved the marchioness of Pescara, whose sublime spirit he was in love with, and she returned his love passionately. He still has many of her letters, filled with honest and most sweet love, and these letters sprang from her heart, just as he also wrote many many sonnets to her, full of intelligence and sweet desire. She often traveled to Rome from Viterbo and other places where she had gone for recreation and to spend the summer, prompted by no other reason than to see Michelangelo; and he in return bore her so much love that I remember hearing him say that his only regret was that, when he went to see her as she was departing this life, he did not kiss her forehead or her face as he kissed her hand. On account of her death he remained a long time in despair and as if out of his mind. (1976: 103)

Vittoria Colonna's fame is linked today more to Michelangelo's life than to her own poetry. Yet in some of her sonnets, writes Joseph Tusiani, one can still see the reason for the immense reputation she enjoyed in her day. (*Italian Poets of the Renaissance* 1971: 172). In her poetry she followed the precepts of Pietro Bembo in her adherence to a classical Petrarchan style. Translations of selections from her poems appear in the biographies by Thomas Adolphus Trollope (1859), Maria Roscoe (1868), and Maud Jerrold (1906), and in Tusiani's collection.

GASPARA STAMPA

Gaspara Stampa. *Rime di Madonna Gaspara Stampa*. In Venetia: per Plinio Pietrasanta, 1554.

Gaspara Stampa. *Selected Poems. Edited and Translated by Laura Anna Stortoni & Mary Prentice Lillie*. New York: Italica Press, 1994.

GASPARA STAMPA WAS born in Padua in 1523, the daughter of a Milanese jewel merchant and his Venetian wife. When her father died, probably in 1531, the family—mother Cecilia, Gaspara, Cassandra, and Baldassare—moved back to Venice. There Cecilia took care that her children received a good education in music, the arts, and literature. It has been suggested (most vigorously by her detractors) that Gaspara became a courtesan. It was not unusual for Venetian courtesans to be gifted or sophisticated in literary matters; in any case, she and her sister established a literary salon frequented by writers and intellectuals of the stature of Francesco Sansovino, Sperone Speroni, and Benedetto Varchi. Gaspara also became a member of the Accademia dei Dubbiosi, taking the name Anassilla.

In 1548 Gaspara met Count Collaltino di Collalto, and fell in love with him, but after three years of a troubled relationship her hopes of marriage were dashed in 1551. On her return to Venice from the count's property in San Salvatore she struck up a less disturbing and stressful but no less deep relationship with Bartolomeo Zen. Gaspara suffered from poor health, and in 1553 she travelled to Florence for medical treatment. She soon returned to Venice, uncured, and died in April, 1554. Only three of her more than three hundred poems were published in her lifetime, though many more circulated in manuscript, and were read and praised by her peers. Many of her poems—most were sonnets—depict her love for the faithless Collaltino. Petrarchan in style, tone, and content, Gaspara's lyrics are considered today to be the foremost poetic production by any woman of the Renaissance period. Her poems were collected by her sister Cassandra, who published them in the edition shown here, with a dedication to Giovanni Della Casa, in 1554. After almost two hundred years of neglect a new and lavish edition of Stampa's poems, commissioned by a descendant of Collaltino, was published in Venice in 1738. Laura Anna Stortoni writes:

> The apex of irony, and perhaps of poetic justice, is that it was precisely one of Collaltino's descendents who took the initiative of rescuing Stampa's [poems] from the obscurity into which two centuries of silence had plunged them and had them published in a beautiful and impressive edition. Blind to Stampa's irony and insensitive to her grief, he believed—as evidenced by his own preface—that Stampa's *Rime* were an outright celebration of Collaltino. Deeply proud that his ancestor had been loved by so great an artist, Antonio Rambaldo, in fact, became in great part responsible for the perpetuation of Collaltino's portrayal as the neglectful lover of a great woman poet. (Stampa 1994: xxiii)

Stampa's poems had to wait four hundred and forty years for their first substantial English translation, in the edition in this exhibition, edited and translated by Stortoni and Lillie. She had become a favourite of the Romantic critics and readers, and later D'Annunzio took a line from her poetry as his motto: "*Viver ardendo e non sentire il male*"—to live burning and not to feel the pain. Rainer Maria Rilke remembers her in the first of his *Duino Elegies*, and elsewhere wrote of her: "Women like Stampa hurl themselves after the man they have lost, but with their first steps they overtake him, and in front of them there is only God."

GIOVANNI DELLA CASA

Giovanni Della Casa. *Rime, et prose di M. Giovanni Della Casa.* Impresse in Vinegia: Per Nicolo Bevilacqua, 1558.

Giovanni Della Casa. *Galateo of Manners and Behaviours in Familiar Conversation. By Giovanni Della Casa, Archbishop of Benevento. A Faithful Reproduction of the English Translation Made by Robert Peterson of Lincoln's Inn in the Year 1576. Edited by Herbert J. Reid.* Privately printed, 1892.

A SLIGHTLY LATER WRITER on manners and morals was the Florentine Giovanni Della Casa (1503-1556), like Castiglione a poet, a diplomat, and an ecclesiastic. As a student in Bologna he was one of a literary circle which was led by Pietro Bembo. Della Casa's church and diplomatic career began in Rome in 1532 under the protection of Alessandro Farnese. In 1544 he was made Archbishop of Benevento and papal nuncio to Venice. Farnese fell from power in 1551, and Della Casa returned to Venice and occupied himself with his writing. He was recalled to Rome in 1555 by Pope Paul IV, and made secretary of state to the Vatican, but died there before he could obtain his desired cardinalship. His *Rime* and the work for which he is remembered, the *Galateo*, were published in 1558, two years after his death.

Unlike the *Courtier*, the *Galateo* is realistically concerned with minor problems of good manners in polite, rather than courtly, society. It is presented as the advice of an old, illiterate gentlemen to a young student. Rebhorn writes:

> The *Galateo* is pragmatic and realistic, oriented toward the concrete realities of its own society, and aims to teach the individual how to manipulate his behavior so as to please all those around him. At the same time, it is not a defense of pure opportunism, for it is based on the assumption that an individual's exterior equilibrium and charm will be a reflection of his interior moral harmony. Della Casa assumes the existence of a class-structured society and equates desirable behavior with upper-class norms, condemning the undesirable as common or plebeian and arguing instead for the ancient, aristocratic, and Aristotelian ideals of moderation (*misura*), tact, and discretion ... It is informed by the conviction that good manners and civil conversation are essential for human beings if they are to endure the endless troubles and cares of their condition. (*Dictionary of Italian Literature* 1979: 167).

Galateo is now used to describe any book of etiquette, while in Italian "*sapere il Galateo*" ("to know the *Galateo*") is a popular phrase signifying that one is polite. The *Galateo* is named for Galeazzo Florimonte, Bishop of Sessa, who suggested to his friend Della Casa that he write such a book. The original edition of Peterson's English translation of 1576 (which appears to be based chiefly on the anonymous French translation of 1573) is now very rare, while only thirty large paper copies and one hundred small paper copies were printed of Reid's edition of 1892. At least seven other English translations have been published, including one by Conrad Eisenbichler of the University of Toronto (1986).

TORQUATO TASSO

Torquato Tasso. *Aminta, favola boschereccia del sig. Torquato Tasso. Di nuovo corretta, & di bellissime & vaghe figure adornata.* In Venetia, 1603.

Torquato Tasso. *Amintas, a Dramatick Pastoral Written Originally in Italian by Torquato Tasso. Translated into English Verse by Mr. William Ayre.* 1737.

Torquato Tasso. *Gerusalemme liberata, del sig. Torquato Tasso.* In Casalmaggiore: Appresso Antonio Canacci & Erasmo Viotti, 1581.

Torquato Tasso. *Godfrey of Bulloigne, or, The Recoverie of Jerusalem. Done into English Heroicall Verse by E. Fairefax.* Imprinted at London by Ar. Hatfield for John Jaggard and M. Lownes, 1600.

TORQUATO TASSO (1544-1595), POET, and the son of a poet, was a precocious talent. At the age of eighteen he published the *Rinaldo*, a romantic epic in twelve cantos, and a few years later he entered the service of the Este family in Ferrara. After eight years, in 1572, he obtained the patronage of Duke Alfonso II and became court poet, a position once held by Ariosto. His first success at the court came the next summer, with his *Aminta*, a pastoral play, for which he also directed the performance. Joseph Tusiani writes that Tasso's distinguished place in Italian literature would be firmly established on the basis of this work alone:

> This perfect pastoral play, which revitalizes the world of Virgil, Theocritus, Moschus, and Bion, is as simple in plot as it is pure in lyrical texture. Partly reminiscent of the mythological tale of Vertumnus and Pomona, ... the story of Aminta's unrequited love for Silvia is so tenderly told from beginning to happy ending, so subtly interwoven with episodes of sheer enchantment, that the line of demarcation between fable and reality is indeed quite negligible. (*Dictionary of Italian Literature* 1979: 502-3).

Tasso was now working on his masterpiece *Gerusalemme liberata* (*Jerusalem Delivered*), an epic set in the final phase of the first Crusade. Within a few years, however, his physical and mental health began to disintegrate as his sensitive nature was racked by doubts about the critical and religious orthodoxy of his work and by suspicions of hostility towards him on the part of patrons and friends. In 1579 the Duke had him placed in the fortress-asylum of Sant'Anna, where he endured seven years of misery. There was a (groundless) rumour of a romantic link between Tasso and Leonora, Alfonso's sister, and the story eventually gave Goethe material for his play *Torquato Tasso* (1789), later reworked as an opera by Donizetti (1833), and Byron the basis for his poem *The Lament of Tasso* (1817). While Tasso was confined, his epic poem was published without his knowledge, first in part, as *Il Goffredo* (1580), then in full in 1581, and on his release in 1586 Tasso found himself honoured and celebrated. The publication of *Gerusalemme liberata* marked the beginning of a literary feud between the Tassophiles and the Ariostophiles which dragged on in Europe for almost two centuries. The Ariostophiles included Galileo and Voltaire, while among the Tassophiles were Pope and Rousseau. Dryden shifted from one camp to the other. For five years Tasso worked to revise his epic, and in 1593 he published *Gerusalemme conquistata*, which he believed to be the superior work, but which Tusiani (who published his own translation of *Gerusalemme liberata* into English verse in 1970) sees as:

> . . . the painful document of a mind hopelessly perturbed by religious, moral, and literary scruples. It is also the unprecedented example of how a poet allows his own cold self-criticism to dissect and destroy the warm inspiration of his youth. (*Dictionary of Italian Literature* 1979: 504).

Tasso died before he could receive the crown of laurel on the Capitoline Hill, an honour planned for him by Pope Clement VIII.

Edward Fairfax's excellent verse translation of *Gerusalemme liberata* was first published in 1600, with a verse dedication to Elizabeth I. In 1687 Roger L'Estrange brought out the third edition, and commented in his preface:

> This translation ... is one of the most correct Pieces, perhaps, for the Turn of the Verse; The apt and Harmonious Disposition of the Words, and the strength of Thought, that we have anywhere extant of this kind in the English Tongue.

Fairfax's version often reads like an original poem, and critics have in fact pointed out that some of Fairfax's stanzas owe little to Tasso. The Fisher Library copy has a mid-eighteenth-century manuscript note on the free endpaper: "This first edition, which is become scarce, is much the best; the 2d is extremely incorrect, & in the 3d & last are many ridiculous interpolations." An earlier hand, probably seventeenth-century, has carefully inserted the Italian in the margin at points of disagreement with the English text, together with suggested improvements. The accompanying 1581 edition of the Italian original was once in the collection of the British Museum, and was sold as a duplicate.

The first proper English translation of *Aminta* was published in 1628, the work of the minor writer Henry Reynolds. The elegant eighteenth-century edition shown here is the work of William Ayre, who later translated Scipione Maffei's tragedy *La Merope* (1745), and who also published in that year *Memoirs of the Life and Writings of Alexander Pope*.

IL PASTOR FIDO

TRAGICOMEDIA PASTORALE

DI BATTISTA GVARINI,

Dedicata

AL SER.MO D. CARLO EMANVELE

DVCA DI SAVOIA. &c.

Nelle Reali Nozze di S. A. con la Ser.ma Infante

D. CATERINA D'AVSTRIA.

CON PRIVILEGI.

IN VENETIA, *Preſſ. Gio. Battiſta Bonfadino.*

M D X C.

The title page of the first edition of Guarini's *Il pastor fido*.

Battista Guarini. *Il pastor fido: tragicomedia pastorale di Battista Guarini.* In Venetia: Presso Gio. Battista Bonfadino, 1590.

Battista Guarini. *Il pastor fido: tragicomedia pastorale del Sig. cavalier Battista Guarini; ora in questa nuova impressione di bellissime figure in rame ornato.* Roma: Appresso Michel Angelo Rossi, 1700. [this edition also includes Guarini's *Rime* and Tasso's *Aminta*]

Battista Guarini. *Il pastor fido: tragicomedia pastorale del Sig. Cavalier Battista Guarini; ora in questa nuova impressione di bellissime figure in rame ornato.* In Parigi: Per Tommaso Iollij; si vendono in Roma da Fausto Amidei, Libraro, 1731.

Battista Guarini. *Il Pastor Fido, The Faithfull Shepheard. With an Addition of Divers Other Poems, Concluding With a Short Discourse of the Long Civil Warres of Rome by Richard Fanshawe.* London: Humphrey Moseley, 1648.

WHILE TASSO'S *AMINTA* is now acknowledged as the prototype of the pastoral play in Italy, and its greatest exemplar, *Aminta* was until quite recently overshadowed by the great popularity and international success of Battista Guarini's *Il pastor fido* (*The Faithful Shepherd*). This long verse play—more than three times as long as *Aminta*—was first published in 1590 (dedicated to Charles Emmanuel, Duke of Savoy, on his marriage to the Infanta of Spain), and remained the most popular work of secular literature in Europe for almost two hundred years. The two small duodecimo editions shown, of 1700 and 1731, make use of the same engraved illustrations (including the engraved title page, reworked for the later edition). The text for the 1731 edition is completely reset. Guarini's play, which he termed a "pastoral tragicomedy," engendered imitations in Italy and throughout Europe. In John Fletcher's *The Faithful Shepherdess* (1610), for example, Guarini's shepherd has changed sex, and the plot has been altered, but the English play is based on the Italian. *Il pastor fido* is also the original of one of the most brilliant of poetic translations, that by Sir Richard Fanshawe in 1647.

In his play Guarini follows many of the rules and restores much of the apparatus of the Greek theatre that Tasso had pared away in the lyric *Aminta*. In *Il pastor fido* we see the wrath of the gods, oracles, dreams, and omens; a child lost twenty years before but saved to return; a judgement, a sacrifice, and a love enmeshed with the welfare of the state and the rights of parents. It is not a pastoral at all, in the sense that the *Aminta* is; there is little or no rusticity in it. Rather, it is a reflection of contemporary life and feeling. *Il pastor fido* is Italy at the close of the Renaissance. Guarini's thought is never profound, but it is always wise with experience. J. H. Whitfield points out that Guarini:

> ... rewrites the law that governed bliss. No longer, *S'ei piace, ei lice* (All that pleases lawful is), but instead, *Piaccia se lice* (If it's lawful, let it please). Certainly, with the portrait of Corisca, whose machinations are the touchstone for the honesty of Amarillis and the faithfulness of Mirtillo, and with the general softness of the poetic surface, there is something here for all tastes; and the conception of the *Pastor Fido* as entertainment, more than literature, comes from this easiness of touch which made it the quarry for the European dramatist, and something known by heart as far afield as Russia or Sweden.

Guarini (1538-1612) was, like many other writers of his era, a diplomat and a courtier as well as a poet. Born in Ferrara, he was already by 1557 a professor of rhetoric. After some time in Padua he returned to Ferrara where in 1567 he entered the service of Alfonso II d'Este, the nemesis of Tasso. Unlike Tasso, he stayed in the Duke's service, performing ambassadorial and secretarial functions, until 1588. Though he enjoyed enormous prestige as a poet he could be a difficult man, and his later years were marred by bitter quarrels and litigation with his own children, with Venice, and with Marfisa d'Este.

Though the first English translation of *Il pastor fido* was published in 1602, it is Fanshawe's translation which has endured. Sir Richard Fanshawe (1608-1666), educated at Cambridge, sided with the King when the Civil War broke out. He acted as Latin Secretary to Charles II when in Holland. After the Restoration he held various appointments, and was Ambassador to Portugal and Spain. Mary Augusta Scott (1916: 213) writes that his chief work was a translation of Camões *Lusiad* (1655), so well done that it was still a standard translation in the first part of the twentieth century.

GIAMBATTISTA MARINO

Giambattista Marino. *L'Adone, poema del cavalier Marino, con gli argomenti del conte Fortuniano Sanvitale, et l'allegorie di don Lorenzo Scoto.* In Parigi: Presso Oliviero di Varano, 1623.

Giambattista Marino. *Adonis. Selections from L'Adone, Translated with an Introduction by Harold Martin Priest.* Ithaca, N.Y.: Cornell University Press, 1967.

Giambattista Marino. *La strage de gl'Innocenti, del cav. Marino.* In Venetia: Presso Gio. Pietro Brigonci, 1667.

Giambattista Marino. *The Slaughter of the Innocents by Herod. Written in Italian by the Famous Poet the Cavalier Marino. In Four Books. Newly Englished.* London: Printed by Andrew Clark, for Samuel Mearne, 1675.

THE POET GIAMBATTISTA Marino (1569-1625) had a propensity for getting into trouble. The son of a successful lawyer in Naples, he was thrown out of his parents' house when he gave up his legal studies. He was, however, as a young poet of great talent, made welcome in several aristocratic houses, and was elected to the Accademia degli Svelati. He was also imprisoned twice. His second offense was the forgery of a document intended to show that his friend Marcantonio d'Alessandro, who had been condemned to death, had taken orders, and was therefore subject to ecclesiastical law. The attempt to save his friend failed, d'Alessandro was executed, and Marino was only able to flee to Rome, late in 1600, through the intervention of his friend the marchese di Villa. In Rome he found employment with prominent Church figures, and also established a wide circle of literary acquaintances. He travelled on various missions within Italy, and settled in Turin in 1608, where he became a court poet and was knighted by the Duke of Savoy. He continued to quarrel, and fight, in particular with his fellow courtier and poetic rival Gaspare Murtola; and despite the support of his influential friends he was imprisoned for more than a year in 1611-12 for the crime of having defamed his duke. In 1615 he was allowed to move to Paris, where he was welcomed in French literary circles, and at the Italian-influenced court. It was in Paris that he completed his major work, the forty-one thousand line epic narrative poem in *ottava rima*, *L'Adone*, which was published in 1623, the year that Marino returned to Naples.

Marino worked on *L'Adone* for thirty years. It is based on the classical myth of Adonis, but is filled with narrative digressions, interpolations on various subjects, and long and elaborate descriptive passages. Albert N. Mancini writes:

> The main characters, the setting, and the time of *L'Adone* are ancient, but Marino attains considerable success in wedding antiquity to contemporary life and culture. Typical of his practice is the constant use of a multitude of models and sources, both classical and modern, written and visual. Marino is thus seeking to outdo all other poets by reworking their themes and improving on them. In addition, he felt that poetry was obliged to compete with the art and music which were flourishing in his age ... Despite a dazzling technical mastery of rhetorical devices and phonic value, he was usu-

ally held up as an example of how not to succeed in being a poet of the first rank, and he was condemned for being the poet of the senses and failing to devote his art to the service of an ideal, whether ethical, religious, or political. (*Dictionary of Italian Literature 1979: 320-21*).

Marino's last work, planned as early as 1605 but only published in 1632, seven years after his death, was in fact on a religious theme, *La strage degli Innocenti* (*The Slaughter of the Innocents*). This Christian epic, also composed in *ottava rima*, was an enduring success, and was soon translated into Dutch, English, French, German, Latin, Russian, and Serbo-Croatian.

Marino's influence on Italian poetry was, for a time, second only to that of Petrarch, but by the end of the seventeenth century Marinism as a literary movement had waned, together with Marino's fame. In recent years, interest in Marino and in the Italian poetry of the baroque period has revived. The University of Toronto Library has recently acquired a copy of the very rare first edition of *L'Adone*, and microfilm of the collection of Marino manuscripts in the Biblioteca nazionale.

TRAIANO BOCCALINI

Traiano Boccalini. *Pietra del paragone politico: tratta dal monte Parnaso; dove si toccano i governi delle maggiori monarchie del Universo. Di Troiano Boccalini.* Impresso in Cormopoli: Per Ambros Teler, 1615.

Traiano Boccalini. *Pietra del paragone politico. Di Traiano Boccalini. Con una nuova aggiunta dell'istesse.* Impresso in Cosmopoli: Per Cornelio Last, 1675.

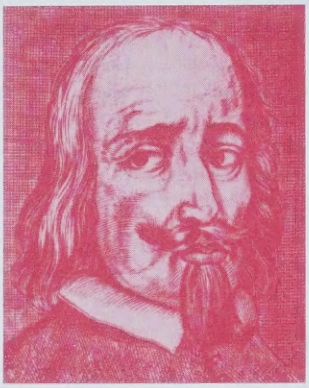
Traiano Boccalini. *The New-found Politicke. Written in Italian by Traiano Boccalini, Gentleman of Rome, and Privileged by Sundry Princes of Italy, and Also out of Italy by the Most Christian King. And Now Translated into English for the Benefit of This Kingdom.* London: Printed for Francis Williams, 1626.

Traiano Boccalini. *De' Ragguagli di Parnaso del molt'illust. & eccellentiss. Sig. Traiano Boccalini, romano, Centuria prima.* In Venetia: Apresso Giovanni Guerigli, 1614.

Traiano Boccalini. *I Ragguagli di Parnasso, or, Advertisements from Parnassus. In Two Centuries, with the Politick Touchstone. Written Originally in Italian by that Famous Roman Trajano Bocalini, and Now Put into English by the Right Honourable Henry, Earl of Monmouth.* The Third Edition, Corrected. London: Printed by Peter Parker, 1674.

WHEN THE ITALIAN prose satirist and political writer Traiano Boccalini died in Venice in November 1613 the rumour was put about that he had been sandbagged to death by bravos in the pay of the Spanish. This unfounded rumour was later replaced by the more persistent one that he had been poisoned by supporters of Spain. Though Boccalini's most pungent polemics against the Spanish monarchy were not published until after his death, as the *Pietra del paragone politico*, many of the thirty-one 'reports' which made up the original edition of that work had been circulated in manuscript. It is quite likely that one or another of the collections prepared by Boccalini, or a copied manuscript, many of which have been preserved in European libraries, fell into the hands of agents of the Inquisition or of other pro-Spanish churchmen or politicians in Counter-Reformation Rome. The interest lies not so much in the actual cause of Boccalini's death as in the speculation by his contemporaries that he had been killed by agents of Spain. Such a method for the suppression of political dissent was obviously not unknown in the early 17th century, which also saw an attempt on the life of Boccalini's friend Paolo Sarpi.

Of the various rumours about the cause of Boccalini's death one could at least say *se non è vero, è molto ben trovato* — if it isn't true, it's still a very good invention.



Boccalini complained (in the post-humously published *Bilancia politica di tutte le opere di Traiano Boccalini*) that Spanish tyranny had deprived his family of affluent circumstances, so that he himself was past his first youth: "ere I was able to indulge my tastes for the higher branches of study, and that even when I succeeded in pursuing such studies, my efforts were ever accompanied by incessant toil for a livelihood." His complaints notwithstanding, Boccalini apparently had the knack of winning the support of influential persons, and soon after moving to Rome in 1584 he also made an advantageous marriage with Ersilia Ghislieri, a relative of the late pope, Pius V. Boccalini's connections opened the way to his series of political appointments under a succession of popes, and when he was out of office he taught history and geography (at least one of his pupils, later Cardinal Bentivoglio, mentions Boccalini favourably in his memoirs), and became renowned for his wit and erudition. Neither occupation pleased Boccalini fully, for the tutoring did not pay well enough, while the practice of politics and administration suited him less. Williams comments: "Perhaps his familiarity with history had caused him to form idealistic theories of civil administration without making allowances for the tactful concessions so necessary to success in politics." (1946: 3). In other words, probably, he would not be corrupted, and therefore could not get along with the people he was delegated to govern.

Boccalini used a simple but effective frame or setting for his *Ragguagli*: A new type of Apollo, humanized and judicious, rules over a Parnassus peopled by the great spirits of the past. He is an enlightened but demanding monarch, always concerned for the good of his subjects, so much that everything that happens, important or trivial, must be referred to his final judgment. Events ancient or recent, real or imaginary, can be discussed, and they provide material for a critical process from which emerge aesthetic opinions or moral examples — a happy artifice which allowed Boccalini, while seeming to joke, to make telling points. Certainly, moral values in government were important to Boccalini, and thus he champions Tacitus as a countervailing force to the pragmatic Machiavelli. He does not, however, confound the writings of a Machiavelli with the actions of princes. In the *Ragguagli di Parnaso, I, 89* Machiavelli, who had been banished from Parnassus on pain of death, is captured there in the library of a friend, and is condemned to death by burning. He appeals to Apollo, who allows him to speak in his own defence. This speech gives Boccalini the opportunity to point out, ironically enough through the mouth of Machiavelli himself, that the main responsibility for Machiavelli's condemnation as a seducer and corrupter of mankind lies not with the man himself, but with the princes who invented the "mad desperate policies" that Machiavelli described in his works. On the basis of this speech the judges are inclined to pardon Machiavelli, until it is pointed out to them by the public prosecutor, in an extended bucolic metaphor (typical of the *Ragguagli*, in which a complex political idea is habitually cast in homely language) that, in effect, Machiavelli is guilty of having been caught in a flock of sheep while trying to fit them up with sets of sharp teeth, to the evident danger of the race of shepherds.

Boccalini lived in difficult times, when much of Italy was dominated by Spain, and racked by the harsh turbulence of the Counter Reformation. It is not surprising, then, that his writings are frequently wry or sceptical, and occasionally marked by discontent and real unhappiness. In the seventy-seventh *ragguaglio* of the first *centuria*, in which he discusses the reform of the universe, Boccalini has his characters conclude that the best that can be achieved in this life is to avoid evil, and to have the wit to leave the world as it is. As an Italian patriot, Boccalini looked to the Venetian Republic as an example of a well-ordered state, but he was a supporter of enlightened despotism rather than of democracy.

Boccalini's *Ragguagli* became popular and influential throughout Europe, particularly in the Netherlands, where a hatred for Spain was endemic, and in England, again no friend of the Spanish monarchy; but there is more to Boccalini than anti-Spanish polemic, and the form and originality of his writings made them popular and influential even in Spain. Vaughan called his version of a selection of the *Ragguagli*, published in 1626, *The Newfound Politicke* because (as he explains to the new King, Charles I, in his dedication) of his long-term interest in the colonization of Newfoundland. Boccalini remains an important, if neglected figure because of his wide influence on European satirists of the 17th and 18th centuries. In England, for instance, his influence on Swift, Addison and Steele, and a host of other imitators of the *Ragguagli* is well attested. Translations of Boccalini were still being published at the beginning of the eighteenth century, a generation after the "last" Italian edition had appeared, but, outside of anthologies, not one of his works remains in print today.

The engraved title page to the final Elseverian edition of Boccalini's *Pietra del paragone politico,* printed in 1675.

Paolo Sarpi. *Historia del Concilio tridentino, di Pietro Soave, Polano.* Geneva: P. Avberto, 1629.

Paolo Sarpi. *The Historie of the Councel of Trent. Conteining Eight Bookes, in Which (Besides the Ordinarie Actes of the Councell) Are Declared Many Notable Occurrences, Which Happened in Christendome, During the Space of Fourtie Yeeres and More. And, Particularly, the Practises of the Court of Rome, To Hinder the Reformation of Their Errors, and To Maintain Their Greatnesse. Written in Italian By Pietri Soave Polano, and Faithfully Translated into English by Nathanael Brent.* London: Printed by B. Norton and I. Bill, printers to the King, 1629.

Paolo Sarpi. *Lettere italiane di Fra Paolo Sarpi.* In Verona, 1673.

Paolo Sarpi. *The Letters of the Renowned Father Paul, Counsellor of State of the Most Serene Republick of Venice, and Author of the Excellent History of the Council of Trent. Written to Monsieur Del Isle Groslot, a Noble Protestant of France, the Learned Monsieur Gillot, and Others, in a Correspondence of Diverse Years. Translated out of Italian by Edward Brown.* London: R. Chiswell, 1693.

THE VENETIAN THEOLOGIAN, scientist and historian Pietro Sarpi (1552-1623), who took the name Paolo when he became a Servite, was a precocious student who entered the order at thirteen and soon became one of its leading figures. He was only twenty-seven when he was elected provincial of his order, and thirty-two when he was sent to Rome as its procurator-general. He returned to Venice and a life of study in 1588, but in 1606 Pope Paul V laid Venice under interdict and the Senate appointed the fifty-four-year-old Sarpi its advisor on theological and jurisdictional matters. From that time Fra Paolo was a public figure who wrote many legal opinions and directed the pamphlet war between Venice and the papacy. He was excommunicated during the interdict, and survived an attempt on his life in 1607, a knife attack which he refers to in one of his letters. Sarpi made a memorable pun on the nearly successful assassination attempt: "Agnosco stylum Romanae Curiae"—"I recognize the style/dagger of the Roman Curia."

Sarpi's most important work is the *Istoria del Concilio Tridentino, The History of the Council of Trent.* This Council of the Catholic Church met intermittently from 1545 to 1563 in reaction to the Protestant Reformation, and signalled the beginning of the Counter Reformation. Its discussions and its conclusions influenced the arts and the literature of the following period. The baroque style — dramatic, grandiose, ornate, full of motifs and forms expressive of conflict and energy — was virtually the official style of the Counter Reformation. The *Istoria* was first published in London, without Sarpi's knowledge or permission, in 1619, and was soon translated into English, French, German, and Latin. Albert N. Mancini writes:

> Sarpi treats ecclesiastic history essentially as politics. The *Istoria* is the chronicle of what should not have been; it is intended to show how the Curia played politics with the concerns of Christianity and perverted the primary purpose of the Council, turning it to the aim of strengthening papal control and absolutism ... The prose style of the *Istoria* is direct, vigorous; the manner of narration calm, impassionate. Indeed, the carefully detailed description of the origin and progress of the Council, and the painfully earnest exploration of the hidden causes of its final outcome, make Sarpi the last great historian and moralist of the Italian Re-naissance. (1979: 465-6).

The *Istoria* influenced historical writing in Europe until well into the nineteenth century. Sarpi's work was particularly popular in England; In 1644, for example, Milton mentions him favourably in the *Areopagitica.*

Giambattista Vico. *Principi di scienza nuova, di Giambattista Vico, d'intorno alla comune natura delle nazioni. In questa terza impressione dal medesimo autore in un gran numero di luoghi corretta, schiarita, e notabilmente accresciuta.* In Napoli: Nella Stamperia Muziana, 1744.

Giambattista Vico. *The New Science of Giambattista Vico. Translated from the Third Edition (1744) by Thomas Goddard Bergin and Max Harold Frisch.* Ithaca, N.Y.: Cornell University Press, 1948.

THE LIFE OF THE Neapolitan philosopher, historian and social scientist Giambattista Vico (1668-1744) was uneventful. His father was a poor bookseller, but Vico was a gifted and precocious scholar; though he had some instruction from the Jesuits and from private tutors, he was one of the greatest of autodidacts. For nine years he had, as a young man, himself served as a tutor for the Rocca family at Vatolla, some sixty miles south of Naples. This was the only time that he left his native city. In 1599 he won a competition for the professorship of rhetoric in the University of Naples, and he held the post until his retirement in 1741. The professorship paid very little, and throughout his career Vico remained close to poverty. He married an equally poor, and illiterate, woman in the same year that he won his university post, and the marriage seems to have been a happy one. One of his two sons succeeded him in the chair of rhetoric, and the elder of his two daughters, Luisa "delighted her father with her agile mind and gift for writing verses," as Thomas G. Bergin, the translator of the *New Science*, notes.

Vico's seminal work, the *Scienza nuova*, was first published in 1725, but Vico continued to revise and refine his work. The third and definitive edition shown here was published shortly after its creator's death in 1744. In this work Vico points backwards to the beginnings of mankind with a feeling for historic and prehistoric depth which had not been known before. Bergin writes:

> The basic theme of the work is the establishment of a consistent and eternal pattern in the origin and development of human institutions. Its essential postulate is that it is possible to find such a pattern since the sources can be sought in the human mind itself. In the case of primitive man, his mentality may be probed by approaches through mythology and philology, as well as through such chronicles as have come down to us somewhat fragmentarily from Greek history and more copiously through Latin historians. For Vico's purposes, epic poetry and folklore (as it was later to be called) were no less significant than erudite annals. (*Dictionary of Italian Literature* 1979: 541).

Vico did tend to confuse, misquote, and misinterpret his sources, and he also wrote intolerably long paragraphs and sentences, and included countless parenthetical phrases and clauses (unfortunately, without the use of parentheses). Modern editions break up the paragraphs and sentences, modernize the punctuation and insert parentheses, and provide a commentary which can also identify the errors. Vico designed and had executed as an engraving the complex emblematic picture with which he begins his book. He then spends more than twenty pages explaining it as an introduction to the work. He also provides a chronological table of the "ancient nations."

In his autobiography, which is more of a bibliographical introduction to the *New Science* than a chronicle of Vico's life, he discusses the reading which led him towards research into the problems of the origin of society and the nature of human institutions: Plato, Tacitus, Machiavelli, Bacon, Descartes, Hobbes, and Grotius. Vico's maturity coincided with the beginning of the Enlightenment, and Locke, Montesquieu, Voltaire, and Diderot were all active during his lifetime. One of Vico's subsidiary themes is his cyclical theory of history, from anarchy to oligarchy, to democracy, to monarchy, and, through inevitable decadence, back to anarchy. James Joyce had a great interest in Vico (he called him the "roundheaded Neapolitan") and echoes of Vico's ideas appear both in *Ulysses* and in *Finnegan's Wake*. Northrop Frye wrote on "Cycle and Apocalypse in *Finnegan's Wake*," and in *The Critical Path* acknowledges his own debt to Vico:

DEI DELITTI
E
DELLE PENE

EDIZIONE SESTA
Di nuovo corretta ed accrescinta.

In rebus quibuscumque difficilioribus non expectandum, ut quis simul, & serat, & metat, sed praeparatione opus est, ut per gradus maturescant. Bacon. Serm. fidel. nu. XLV.

HARLEM,
Et se vend
A PARIS,
Chez Molini Libraire, Quai des Augustins.

MDCCLXVI.

The frontispiece and title page to the sixth Italian edition of Beccaria's *Essay on Crimes and Punishments.*

> The conventions, genres and archetypes of literature do not simply appear: they must develop historically from origins, or perhaps from a common origin. In pursuing this line of thought, I have turned repeatedly to Vico, one of the very few thinkers to understand anything of the historical role of the poetic impulse in civilization as a whole. (Frye 1971: 34).

CESARE BECCARIA

Cesare Beccaria. *Dei delitti e delle pene. Edizione seconda, revista e corretta.* In Monaco [i.e. Livorno], 1764.

Cesare Beccaria. *Dei delitti e delle pene. Edizione sesta, di nuovo corretta ed accresciuta.* Harlem [i.e. Livorno], et se vend à Paris, chez Molini Libraire, 1766.

Cesare Beccaria. *An Essay on Crimes and Punishments, Translated from the Italian; with a Commentary, Attributed to Mons. De Voltaire, Translated from the French. The Second Edition.* London: Printed for F. Newbery, 1769.

THE UTILITARIAN PHILOSOPHER Jeremy Bentham wrote: "The greatest happiness of the greatest number is the foundation of morals and legislation." He also attempted to work out scientifically on a quantitative scale the values of pleasure and pain in moral motivation. We are all familiar with the idea of "the greatest good for the greatest number," but few of us, perhaps, would be able to trace both that expression and the concept of a "hedonistic calculus" back to the anonymous essay *Dei delitti e delle pene*, which appeared in Italy in 1764, when Bentham was sixteen. It was an instant sensation all over Europe, and in the late twentieth century is still cited in the *Encyclopaedia Britannica* (1972) as the most influential volume on the reform of criminal justice ever produced. The author of that work, as he soon acknowledged, was the young Milanese aristocrat, political writer and penal reformer Cesare Beccaria (1738-1794), who thought that men should examine their actions rationally from a single viewpoint: "*la massima felicità divisa nel maggior numero.*" He also speaks of a "geometric precision" which must be applied to social problems. Beccaria had visited the prisons of Milan to gather material for his study of criminal justice, and soon became the best known Italian reformer of his day. He was invited to Paris in 1766 (the year that the sixth and definitive edition of his work appeared, and was placed on the *Index*) and then held the chair of public economy and commerce at the Palatine School in Milan. Two years of teaching were apparently enough for him, and his career from 1770 on was spent in government posts.

Dei delitti e delle pene is all the more remarkable when it is recalled that the book was published when the author was only twenty-six years of age, and had no extensive background of study or experience in matters of jurisprudence. The *Encyclopaedia* notes:

> In a rational and systematic fashion he attacked the savage criminal procedures and penalties of his day. He denounced the use of torture and secret proceedings in the judicial process. He was the first modern writer to subject the death penalty to fundamental criticism. He argued for the proportioning of penalties to offenses and argued that certainty of penalties is more efficacious than severity. He asserted that prevention of crime is of greater importance than its punishment.

The English translation of *Dei delitti e delle pene* shown here includes a commentary by Voltaire (himself a reformer of criminal law) which was often printed with Beccaria's text, particularly in its English and American editions. American editions of Beccaria's work were published in 1773, 1777, 1778, 1793, 1809, and 1819. Both Thomas Jefferson and John Adams knew and cited *An Essay On Crimes and Punishments*, and Beccaria's influence can be traced in the American Constitution and in the Declaration of the Rights of Man.

Silvio Pellico. *Le mie prigioni, memorie di Silvio Pellico da Saluzzo.* Torino: Presso Giuseppe Bocca, 1832.

Silvio Pellico. *Le mie prigioni, memorie di Silvio Pellico da Saluzzo. My Imprisonments, Memoirs of Silvio Pellico, Translated from the Italian by Thomas Roscoe.* Parigi: Baudry, Libreria Europa, 1837.

> On Friday the thirteenth of October in 1820 I was arrested in Milan, and taken to Santa Margherita Prison. It was three in the afternoon. I was subjected to a long interrogation for the remainder of that day, and for yet other days. But of that I shall say nothing. Like a lover ill-treated by his beloved, and nobly determined not to hold a grudge, I shall let political matters alone, and speak about other things.

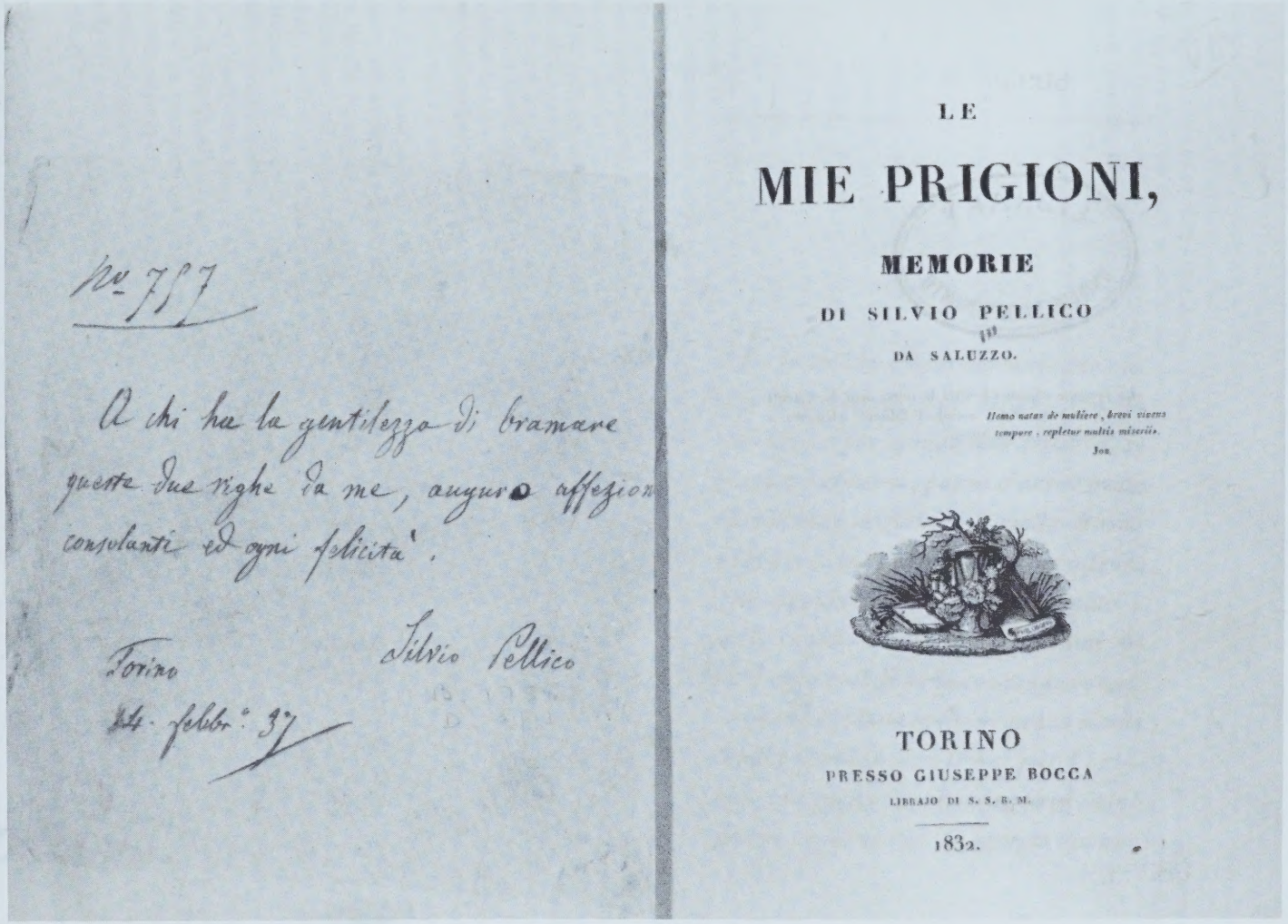
THUS BEGINS THE Italian patriot Silvio Pellico's *Le mie prigioni* (1832), one of the most influential works of the Italian Romantic movement and of the *Risorgimento* era. This autobiographical memoir was so widely read in the nineteenth century that it rivalled and even surpassed the recognition received by his friend Manzoni's great novel *I promessi sposi* (1827), which Pellico was able to read and comment on while he was in prison in Moravia.

Pellico was born in the little town of Saluzzo, south of Turin, in 1789, at the outbreak of the French Revolution. As a youth in Lyon he was influenced by the works of the liberal thinkers and *philosophes*, and when his family moved to Milan he came under the influence of Ugo Foscolo and Vittorio Alfieri, and formed friendships with Foscolo, Manzoni, Monti, and others in the mainstream of Italian romanticism. He had an early success with his tragedy *Francesca da Rimini* (1818), which was admired by Byron, but his mentors also helped to shape his nationalist views. His involvement with the secret political association, the Carbonari, led to his arrest.

From 1820 until his release in 1830 the Austrian authorities moved Pellico from Milan, to the Piombi Prison in Venice, and to the notorious Spielberg fortress/dungeon in Moravia. Pellico was first sentenced to death, a sentence which was later commuted to fifteen years imprisonment. After eight years in the Spielberg he was released and expelled to the kingdom of Piedmont. He died in 1854, and so did not see the unification of Italy under the Piedmontese king, Victor Emmanuel II.

What Pellico had to say in *Le mie prigioni* was how adversity had confirmed in him his previously wavering Christian faith. The message of the memoirs is one of patient suffering, without rancour for his Austrian captors. The spirit of Christian forgiveness so pervades the book that Cesare Balbo observed that such forgiveness was more damaging to the Austrian cause than the loss of a battle. Memorable episodes are the sections devoted to the kindly jailor, Schiller, and the moving description of the operation performed on Pellico's friend and fellow member of the Carbonari movement, Piero Maroncelli, in the Spielberg. Pellico declared that all his years of incarceration had not proved humanity to be so evil, intolerable, or unworthy as he had once imagined.

The copy of the first edition of *Le mie prigioni* in this exhibition includes a holograph dedication by the author. The translator of the English version in the bilingual edition, Thomas Roscoe (1791-1871), also made a translation of Benvenuto Cellini's *Memoirs*, translated German and Italian fiction, and wrote popular histories, and tourist guides.



Nr. 757

A chi ha la gentilezza di bramare queste due righe da me, auguro affezioni consolanti ed ogni felicità.

Silvio Pellico

Torino
24. febbr.° 37

LE

MIE PRIGIONI,

MEMORIE

DI SILVIO PELLICO

DA SALUZZO.

Homo natus de muliere, brevi vivens tempore, repletur multis miseriis.
Job.

TORINO

PRESSO GIUSEPPE BOCCA

LIBRAJO DI S. S. R. M.

1832.

The first edition of *Le mie prigioni,* with Pellico's dedication.

PIETRO METASTASIO

Pietro Metastasio. *Opere drammatiche*. Lucca: S. e G.D. Marescandoli, 1735–42.

Pietro Metastasio. *Opere di Pietro Metastasio*. Londra: Si vende in Livorno presso Gio. Tommaso Masie, 1782-83.

Pietro Metastasio. *The Works of Metastasio. Translated from the Italian by John Hoole*. London: Printed for T. Davies, 1767.

Thomas Arne. *Artaxerxes; an English Opera. As It Is Performed at the Theatres Royal in Drury-Lane, and Covent-Garden. The Musick Composed by Tho. Aug. Arne, Mus. Doc.* A new edition. London: Printed for G. Kearsly and W. Griffin, [between 1764 and 1773].

PIETRO METASTASIO (1698-1782) WAS a lyric poet, and the most important librettist of the eighteenth century. He composed over seventy melodramas which were set to music by composers such as Mozart, Gluck, Handel, Pergolesi, and Domenico Scarlatti, and, after his death, by Rossini, Mendelsohn, Cherubini, and Cimarosa. Metastasio was born Pietro Trapassi to a poor family in Rome, but while still a child he was discovered, adopted, and renamed by the Arcadian poet Gian Vincenzo Gravina. The Arcadians proposed to counteract the fashionable mannerism of the day by a return to the simple unsophisticated pastoral motifs of the classical poets. Under the protection of the Royal House of Sweden, the Accademia dell'Arcadia has never been disestablished. Paolo Rolli (1687-1765), lyric poet, librettist to Handel, and tutor at the English court was a member.

By the age of fourteen Metastasio had completed his first tragedy, and at twenty he was admitted to the Arcadian Academy, but his first true success came in 1724 with his *Didone abbandonata*. By 1730 he had been invited to become the court poet to Charles VI in Vienna (replacing the sixty-year-old Apostolo Zeno on Zeno's own recommendation), and he remained there until his death, serving both Charles and Maria Theresa. The *Dictionary of Italian Literature* comments:

> His abilities as a brilliant improviser and as a swift composer of pleasing *libretti* enabled him to produce a great quantity of literature which amused the court. His fame grew and moved along with the vogue of the melodrama ... Although his talents were primarily poetic in nature, his lyric inspiration was firmly wedded to dramatic forms and music. His *libretti* were often published independently of their musical scores, but their dramatic effects were considerably diminished in the process ... Perhaps the most memorable passages in his works are his famous *ariette* ("little arias") — brief, intense stanzas which reflect a moment of great passion in the plot and which became so popular that they were often memorized by his audiences. (1979: 332-3).

His librettos were rigidly structured, with the emphasis on the arias, but they avoided supernatural effects and elaborate stage machinery, and were therefore simple to stage.

Metastasio's plays often depict heroic behaviour in the face of adversity, or trace the dramatic conflict between love and duty, as with *Didone abbandonata*, *Temistocle* (1736), *La clemenza di Tito* (1732), later set by Mozart, among a host of others and, in a somewhat lighter vein (the text was prepared as a didactic tool for the imperial children) *Il re pastore*, also set by the youthful Mozart. Metastasio's works were translated and adapted throughout Europe, and since his dramas were often played without any musical setting he was also important in the spoken theatre.

Thomas Arne (1710-1788), perhaps best known for penning the patriotic song *Rule Britannia*, composed operas, masques, and scores for plays. His translation

and setting of Metastasio's *Artaxerxes* (1762) is atypical in that Arne here followed Italian tradition, with dramatic recitatives and coloratura, where his own works were noted for lively flowing melodies, and used spoken dialogue. Critics have noted that Arne's skills in music were greater than his skills in poetic translation.

The E. J. Pratt Library at Victoria University now owns Samuel Taylor Coleridge's set of Metastasio's works, in the edition of 1782-3, perhaps purchased while the poet was attempting to recover his health in Italy in 1805 and 1806. Several of the twelve volumes, like the one shown here, are signed, or contain marginalia. Coleridge was, of course, acknowledged as the most perceptive English critic of his time, and an intellectual spokesman for the English romantic movement.

LIBRETTI

Wolfgang Amadeus Mozart. *Il matrimonio di Figaro; dramma giocosa per musica, in due atti, da rappresentarsi nel Teatro Carignano, l'autunno del anno 1811.* Torino: O. Derossi, [1811?].

Wolfgang Amadeus Mozart. *Songs, Duets, Chorusses, &c. in The Marriage of Figaro, a Comic Opera in Two Acts. As Performed at the Theatre Royal, Covent Garden, Tuesday, March 15th, 1842.* London: Printed by S. G. Fairbrother, [1842?].

Gioacchino Rossini. *La cenerentola, o sia, La bontà in trionfo; melodramma giocoso, da rappresentarsi nel R. I. Teatro alla Scala, l'autunno del 1817.* Milano: Stamperia di G. Pirola, [1817?].

Gioacchino Rossini. *Songs, Duets, Concerted Pieces and Chorusus in the celebrated Opera, in Three Acts, Called Cinderella, or, The Fairy Queen & the Glass Slipper.* Tenth edition; performed for the first time at the Theatre Royal, Covent Garden, Tuesday, April 13, 1830. London: W. Kenneth, 1834.

Gaetano Donizetti. *L'elisir d'amore; melodramma giocosa da rappresentarsi nel Teatro Carignano, l'autunno dell'anno 1832.* Torino: O. Derossi, [1832?].

Gaetano Donizetti. *Songs, Duets, &c. in L'elisir d'amore; an Opera, in Two Acts, by Donizetti, As Adapted for Representation at the Princess's Theatre.* London: Printed by S. G. Fairbrother, 1843.

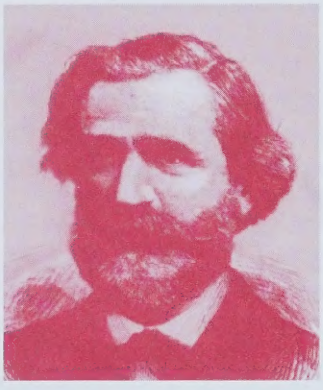
Giuseppe Verdi. *Il trovatore; dramma in quattro parti. Poesia di Salvadore Cammarano. Musica del maestro Giuseppe Verdi. Da rappresentarsi all' I. R. Teatro alla Scala, l'autunno 1853.* Milano: G. Ricordi, [1853?].

Giuseppe Verdi. *Il Trovatore; a Tragic Opera in Four Acts. The words by Salvatore Cammarano; the Music by Giuseppe Verdi.* London: Printed and sold by G. Stuart, [186-?].

Giacomo Puccini. *Madama Butterfly (da John L. Long e David Belasco) tragedia giapponese di L. Illica e G. Giacosa. Musica di Giacomo Puccini.* Milano: G. Ricordi, [1905?].

Giacomo Puccini. *Madam Butterfly; Opera in Three Acts, Founded on the Book by John L. Long and the Drama by David Belasco; Italian Libretto by L. Illica and G. Giacosa; English Version by R. H. Elkin; Music by Giacomo Puccini.* New York: G. Ricordi, c1907.

THE BEGINNINGS OF OPERA can be traced back to Florence at the end of the sixteenth century, as the Renaissance waned and the Counter Reformation gained strength. Of the first known opera, *Dafne*, performed in 1597, only the libretto by Ottavio Rinuccini has survived. Jacopo Peri's music has been lost. This is the case for many early operas — we have more texts known to have been set by Monteverdi than we have scores — which is doubly unfortunate because the words themselves mean very little in this form, and the poetry frequently has little to recommend it. In the long struggle for supremacy between the composer and the librettist it is the composer who has most often triumphed, even when, as with Wagner, he is his own librettist. We all know the names Mozart, Rossini, Donizetti, Verdi, and Puccini, could name operas and even hum airs, but how much do we know about Da Ponte, Ferretti, Romani, Cammarano, and Giacosa and Illica? The dispute is itself the subject of operas. Richard Strauss's last opera, *Capriccio*, with a libretto by Clemens Krauss, takes the form of a staged debate between a poet and a composer, and *Capriccio* itself derives from the eighteenth-century court composer Salieri's short opera *Prima la musica e poi le parole* (*First the Music, and Then the Words*). The role of the performer, too, cannot be neglected. For much of the eighteenth century, for example, the leading *castrati* chose their pieces, and then used them as the basis for improvisations or spontaneous variations in performance, rendering the words, if they bothered with them at all, meaningless. The translator of an opera libretto, then, is at a disadvantage from the start. The rhythms of his language may not fit the music, its sounds may not jibe with the dramatic sentiment, and its words, when sung, may be difficult to understand. The development and the use of sur-titles, for operas sung in their original languages, has recently provided at least a partial solution. Some operagoers, however, find the projected words a distraction, while others find the lines in isolation fatuous (which depends not simply on the text, but rather on the pace, dramatic movement, and repeats or *da capo* sections in the aria—choices made by the composer for other than prosodic reasons). In 1711 Addison wrote, for *The Spectator*:



> There is no question but our great-Grandchildren will be very curious to know the reason why their Forefathers used to sit together like an Audience of Foreigners in their own Country, and to hear whole plays acted before them in a Tongue which they did not understand.

Nowadays, the practice that Addison decried is the rule. And if, as the writer on opera and translator of the librettos of Verdi and Puccini (and the novels of Calvino and Eco) William Weaver notes, it is not easy to supply the musicians with singable words, strong scenes, and those telegram-like opening verses that establish a mood and summarize a situation, then it is also true, as the writer on opera, librettist, and translator of librettos Andrew Porter observes, that today enthusiasts — whether performers or listeners — master as many tongues as possible and move toward that ideal in which both words and music, unaltered, are fully understood.

Many of the earlier librettos shown here are specific to particular productions or performances. For successful operas there may be dozens of different editions and printings of the text. The information that can be gleaned from these *libretti* includes lists of singers, musicians and dancers, versions of the *mise en scène*, changes to the text, or to the order, inclusion or exclusion of scenes or arias, and changes in the assignment of arias to characters. All these things are useful to the scholar studying particular composers or operas, following the careers of performers, or tracing the history of a theatre or company.

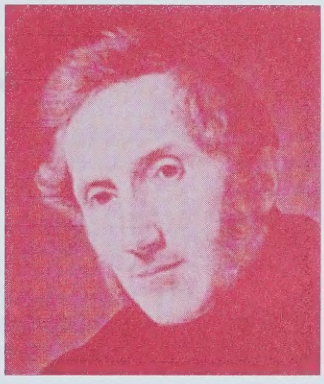
(Illustrated: Giuseppe Verdi)

ALESSANDRO MANZONI

Alessandro Manzoni. *I promessi sposi: storia milanese del secolo XVII, scoperta e rifatta da Alessandro Manzoni.* Torino: G. Pomba, 1827.

Alessandro Manzoni. *The Betrothed. From the Italian of Alessandro Manzoni.* London: Richard Bentley, 1834.

I PROMESSI SPOSI, first published in 1825-26, is the great work of Alessandro Manzoni (1785- 1873) and is among the greatest of all novels; but it has never achieved the success in the English-speaking world of, say, *Don Quixote*, *Madame Bovary*, *War and Peace*, or *The Magic Mountain*. The touchstone for readers in twentieth-century England, Canada, or the United States may well be Manzoni's explicitly Christian viewpoint. Professor Bernard Chandler of the University of Toronto writes:



> Manzoni's novels and poetry have exercised negligible influence in English-speaking countries. Nor have his literary views received adequate notice. Critics have proposed various explanations of this omission, but if *I promessi sposi* had expressed a spiritual quest rather than achieved certainty, an existential dilemma rather than a theological solution, perhaps the book would have attained the critical reputation its artistic qualities deserve. (*Dictionary of Italian Literature* 1979: 315)

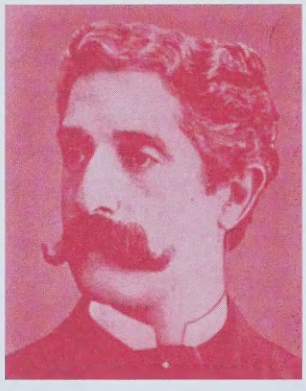
The "betrothed" of the title, Renzo and Lucia, are poor villagers in a seventeenth-century Lombardy dominated by Spain, where government is inefficient, the mass of the people irrational, and behaviour determined by the concept of "honour." Don Rodrigo, the local lord, opposes the marriage because of his bet to have Lucia, and bullies the cowardly priest Don Abbondio into refusing to perform the ceremony. The lovers are assisted in their plight by their saintly confessor, Fra Cristoforo, and by Cardinal Borromeo who personifies Manzoni's ideal of the moral perfection of Catholic doctrine and practice. Their situation is worsened by the cowardice of Don Abbondio and the maliciousness of Sister Gertrude, a corrupt nun to whose convent Lucia and her mother flee. Lucia is taken from the convent by men in the pay of the Unnamed, the criminal lord of the region, who becomes the repentant sinner whose conversion, prompted by Lucia and by the presence nearby of the Cardinal, protects Renzo and Lucia from Don Rodrigo and makes possible the book's happy outcome. Manzoni's stated purpose in the novel is to show the workings of divine providence in history, specifically in the day-to-day events in the lives of ordinary people; hence the obvious moralizing of the text and the moral lessons implicit in the personalities of the characters. Manzoni held the view that the finest contemporary literature stemmed from the bitter conflict resulting from meditation on what is and what ought to be, yet he was able to lighten his book with all those touches of shrewd humour which have delighted his readers since the first publication of the greatest novel of the Italian tradition.

I promessi sposi was first published in Italy as a three-decker, and the first of many English translations was published in Pisa in 1828. Two separate American translations followed in 1834, and the second of these, the work of Andrews Norton, was reprinted without acknowledgement in London the same year (the edition shown here). Norton, a former Professor of Biblical Criticism at Harvard, was married to Catherine Eliot, herself the translator of an edition of Silvio Pellico's *Le mie prigioni* published in Cambridge, Massachusetts in 1836. Their son, Charles Eliot Norton, as we have already seen, achieved fame as a Dante scholar. Catherine's nephew, the educator Charles William Eliot, became President of Harvard University, and T. S. Eliot was also a member of this long-established Boston family. Archibald Colquhoun, noted as a translator of modern Italian literature, published his edition of *The Betrothed* in 1951, and a biography of Manzoni in 1954.

Giovanni Verga. *Little novels of Sicily. Translated by D. H. Lawrence.* New York: Thomas Seltzer, 1925.

Giovanni Verga. *Cavalleria Rusticana, and Other Stories. Translated and with an Introduction by D. H. Lawrence.* London: Jonathan Cape, 1928.

LIKE MANZONI, GIOVANNI Verga has achieved relatively little recognition outside Italy, despite his undoubted depth and originality as the leader of the naturalistic school known in Italy as *verismo*. In English-speaking countries he is probably best known for "Cavalleria rusticana," his story of passion, jealousy, honour, and death set in village Sicily, published in *Novelle rusticane* (1883). Verga himself adapted his novella for the stage, and the first production, at Turin in 1884, starring Eleonora Duse, the great actress of the day, was a notable success. The enduring fame of the story, however, rests in Pietro Mascagni's opera of 1890. Its popularity can be judged from the number of performances: in less than a hundred years it has had sixty-eight productions and three hundred and ninety-one performances at the Metropolitan Opera in New York alone.



Verga (1840-1922) was born in Catania, a member of the Sicilian landed gentry, but spent thirty productive years, mostly in Florence and Milan, before he returned to Sicily for good in 1894. He wrote little of importance in his later years. His early novels were romantic and sentimental rather than realistic, but among his friends in Milan were members of the vaguely bohemian and avant-garde literary circle *La Scapigliatura* ("the dishevelled ones"), and his fellow Sicilian Luigi Capuana, the main exponent in Italy of French naturalist doctrine. From the middle of the 1870s Verga developed a new technique for presenting life in Sicily. Bernard Chandler writes:

> If French realism described city life, *verismo* reflected the life of the varied regions. Verga is no longer the omniscient author using a literary language and interpreting from his own viewpoint; the restricted outlook and language belong to his humble characters. Passions and reactions are not governed by middle-class conventions: vengeance for violation of marriage is death ...
>
> Verga proposed to write a series of five novels exemplifying the struggle for existence, which underlies progress, as it manifests itself at each level of society. Each book was to have a distinct form, deriving from its content and the means of expression of its social class, conscientiously observed. For Verga, this was sincerity in art and realism. Verga, in the age of Darwinism, regarded the struggle for existence and progress as facts. (*Dictionary of Italian Literature* 1979: 530-31)

La Scapigliatura considered that it had achieved its realist aims when Capuana published his novel of psychological realism, *Giacinta*, in 1879, and Verga published his exemplar of realistic narrative *I Malavoglia*, a story of poor fisher folk, in 1881, and thereupon the group disbanded. The second novel in the series, *Mastro-don Gesualdo*, the story of a successful bricklayer become landowner who is yet not permitted to rise socially, was published in 1889, but Verga wrote only one chapter of the projected third novel of his series, *La Duchessa di Leyra*.

The champion and proponent of Verga in England was D. H. Lawrence, who somehow found the time to translate *Mastro-don Gesualdo* (1923), *Vita dei campi* (*Little Novels of Sicily*, 1925), and *Novelle rusticane* (*Cavalleria Rusticana, and Other Stories*, 1928) while continuing to create the great volume and variety of his original work. It has been said, perhaps not entirely disinterestedly, by more recent translators that Lawrence's Italian was faulty and that, in particular, he did not understand Verga's Sicilian idiom. Certainly, his work was hurried, and the translations would have benefitted from the careful revision that he did not have the time to give them. But they are the work of a great writer, and therefore they continue to be reprinted.

DURING THE TWENTIETH century, Italy has celebrated five winners of the Nobel Prize for Literature. Three have been poets: Giosuè Carducci, the 1906 laureate, the Sicilian Salvatore Quasimodo, the winner in 1959, and Eugenio Montale, who was awarded the prize in 1975. One was a novelist, Grazia Deledda from Sardinia, who received the award in 1926; and one was best known as a dramatist, another Sicilian, the 1934 laureate Luigi Pirandello. Of these five, probably only Pirandello's name would be recognized by the typical British or North American reader. The readership for modern poetry is small, and for poetry in translation even smaller, while the selection of Deledda was a surprise even to many literate Italians. The Italian twentieth-century writers who have become enduringly popular in English-speaking countries are, almost without exception, known for their fiction, whatever other writing they might have done. The translations displayed in the reading room cases, then, are a mixture of prize-winners and popular successes — and selling half a million copies in Italy is a better guarantee of English translation than is the award of a Premio Strega, Italy's equivalent to the Booker Prize or the Prix Goncourt.

GIOSUÈ CARDUCCI. *Selected Verse. Edited with a Translation, Introduction and Commentary by David H. Higgins.* Warminster: Aris & Phillips, 1994.

Carducci (1835-1907) was one of the most important poets of the late 19th century. He has not received much attention from English-speaking translators since the late 1930s and the 1940s, though this new translation of selections from his poetry appeared late in 1994. Carducci had a rather difficult and politically fraught career as a university professor until, in 1878, he gained the friendship and patronage of Queen Margherita di Savoia, consort of Umberto I. He recast his large body of verse, with its mixture of traditional and innovative characteristics, into its final form at the turn of the century. Considered the national poet of modern Italy, he was awarded the Nobel Prize for literature in 1906.

SALVATORE QUASIMODO. *Selected Poems, Quasimodo. Translated with an Introduction by Jack Bevan.* Harmondsworth: Penguin Books, 1965.

In 1959, when Salvatore Quasimodo was awarded the Nobel Prize for his "lyrical poetry which with classical fire expresses the tragic experience of life in our time" portions of the American press reacted as if a cultural hoax had been perpetrated; French periodicals, as usual, were haughtily indignant; and even in Italy cries of outrage could be heard. Jack Bevan writes: "Between 1930 and 1938 Quasimodo was leader of the Hermetic school of poetry, a school which had its roots among the French symbolists. It was a poetry of verbal ambivalence, achieving a direct impact by its emotive use of language ... [Quasimodo] measures his present against his past, probes his conscience. His poems are full of interrogatives. They speak of innocence, loss of innocence, animals and vegetation, the cosmos. They convey shame and pride, a sense of lost worlds, defeat, exile, and violence. They represent a search for meaning, and the result is powerful, simple, and frightening."

EUGENIO MONTALE. *The Motets of Eugenio Montale. Motetti, Poems of Love. Translated & with an Introduction by Dana Gioia.* Saint Paul: Greywolf Press, 1990.

Eugenio Montale was born in Genoa in 1896 and died in Milan in 1981. Before World War I, in which he served as an infantry officer, he had qualified as an accountant, but he had no interest in business. Instead, he studied voice for several years (only giving up the idea of a professional career when his teacher died in 1923), formed friendships with important figures in the Italian literary world, read widely and wrote. His first volume of poems, *Ossi di seppia* (*Cuttlefish Bones*) was published in 1925. In 1927 he moved to Florence to work for the publisher Bemporad, then in 1929 was named director of the celebrated Gabinetto scientifico letterario G. P. Vieusseux. At the end of 1938 he was fired because he was not a Fascist Party member. After the war he worked for the *Corriere della sera* as an editor and arts columnist, and in addition to his poetry and essays published translations from Shakespeare, Hawthorne, Melville, Steinbeck, Eliot, Pound, and others. He is regarded as the most representative among Italian twentieth-century poets. He received the Nobel Prize in 1975, and was named a Life Senator of Italy in 1977.

GABRIELE D'ANNUNZIO. *Francesca da Rimini. Translated by Arthur Symons.* London: William Heinemann, 1902.

D'Annunzio (1863-1938) played many roles in his long career: poet and novelist of decadence at the end of the nineteenth century, playwright and lover of the great actress Eleonora Duse as the century turned, spendthrift and financial exile, World War I interventionist, pilot and much-decorated war hero, nationalist adventurer in the 1919-20 Fiume incident, recluse and national poet. He directed the public presentation of his own career to the end. D'Annunzio's *Francesca da Rimini*, played for the first time by Duse at Rome in December, 1901, and here translated by the poet and critic Arthur Symons, is not the Francesca of Dante, or of Pellico, but a decadent D'Annunzian heroine, a heroine of "blood and sensuality."

ITALO SVEVO. *The Nice Old Man and the Pretty Girl, and Other Stories. Translated from the Italian by L. Collison-Morley.* London: Published by Leonard and Virginia Woolf at the Hogarth Press, 1930.

Italo Svevo. *James Joyce: A Lecture Delivered in Milan in 1927 by His Friend Italo Svevo, and Now Translated by Stanislaus Joyce for James Laughlin, as a Keepsake for His Friends and Those of New Directions, Christmas, 1950.*

Italo Svevo. *As a Man Grows Older. Translated from the Italian by Beryl de Zoete.* London: Penguin Books, 1991.

The story of Ettore Schmitz's friendship with his sometime English teacher James Joyce is well known, as is Joyce's recognition of his friend's literary gifts and his efforts to persuade "Italo Svevo" to start writing again. Svevo (1861-1928) died as the result of a traffic accident before he could see the success of the English translations of his works. *The Confessions of Zeno*, in particular, has seldom been out of print since 1930. A contemporary American reviewer then commented that it was "by a very long way the most interesting novel that has been published this year, and also by a long way more interesting than any published last year."

GRAZIA DELEDDA. *Elias Portolu. Translated from the Italian and with an Introduction by Martha King.* London: Quartet Books, 1992.

Deledda (1871-1936), with her many novels and short stories, brought the unfamiliar world of Sardinia, its lonely sheep-ranches and time-honoured customs, to wide appreciation in Italy. The background is different in all its details from the Sicily of Verga, but the note of tragedy returns inevitably, based on feelings, not on economic catastrophe. *Elias Portolu* (1903), her best book, is the story of a man who returns to Sardinia after a prison sentence on the mainland, only to fall in love with his brother's bride. Although within the orbit of Verga and *verismo*, Deledda's work is nevertheless something original and independent. It has been suggested that her Nobel Prize came at the expense of D'Annunzio or of the novelist and essayist Matilde Serao (1856-1927), two writers fallen out of official favour in Italy by 1926.

Gabriele D'Annunzio: the artist as a young aesthete.

LUIGI PIRANDELLO. *The Naked Truth, and Eleven Other Stories. Translated by Arthur and Henrie Mayne.* New York: E. P. Dutton, 1934.

Luigi Pirandello. *Pirandello's Major Plays: Right You Are, Six Characters in Search of an Author, Emperor Henry, The Man with the Flower in His Mouth. English Versions by Eric Bentley; with a Foreword by Albert Bermel.* Evanston, Ill.: Northwestern University Press, c1991.

Pirandello was born in Agrigento, Sicily in 1867 and died in Rome in 1936. Though his great plays, in particular *Sei personaggi in cerca d'autore* (1921), and *Enrico IV* (1922), are still produced all over the world, and are taught as vital examples of modern drama, his importance also rests in his more than three hundred short stories, brought together as the *Novelle per un anno* and issued in many editions since the 1920s, and in his novels such as *Il fu Mattia Pascal* (1904, *The Late Mattia Pascal*). In many cases the plays are based on short stories: "La tragedia di un personaggio," for example, became part of *Sei personaggi* ..., while "La signora Frola e il signor Ponza, suo genero" provided the basis for *Così è (se vi pare)* — *Right you are (if you think you are)*. For many years Pirandello ran his own theatrical company, and fell in love with his leading lady, Marta Abba, who after Pirandello's death, lived and acted in the United States, and translated many of his plays into English.

IGNAZIO SILONE. *Bread and Wine: A New Version, Translated from the Italian by Harvey Fergusson II; with an Afterword by Marc Slonim.* New York: New American Library, 1963.

Secondo Tranquilli (1900-1978) took the pen-name Ignazio Silone when he published his first novel, *Fontamara*, from his refuge as a pollitical exile in Switzerland. As a communist, Silone had written for the clandestine editions of *L'Unità*, and had worked with Antonio Gramsci. The *Times Literary Supplement* found *Bread and Wine* (the story of Pietro Spina, an ailing exiled socialist, returned to a mountain area in Italy to recuperate, and disguised as a priest by a former school friend) to be a better novel than *Fontamara*. The *Manchester Guardian* reviewer Wilfrid Gibson wrote: "The novel is, in essence, an indictment of dictatorship, although, being by Signor Silone, it is something much more, and something much finer, than a mere political tract."

ALBERTO MORAVIA. *Conjugal Love.* New York: Farrar, Straus and Young, 1951.

Alberto Moravia. *Time of Desecration. Translated from the Italian by Angus Davidson.* London: Granada, 1982, c1980.

Alberto Pincherle (1907-1990), who wrote as Alberto Moravia, was until his death the best-known modern Italian writer throughout the English-speaking world. Consistently translated since the 1940s by Angus Davidson, until first William Weaver and then Tim Parks took over in the 1980s, Moravia's novels, helped by film adaptations such as *Two Women* (with Sophia Loren), and *The Conformist* (with Jean-Louis Trintignant), went through many editions in Britain and North America. His insistence on sexual themes, even though his expression of

them is mild by today's standards, led to the marketing ploys of the paperback publishers, as in the nude cover photograph of *A Time of Desecration*, shown here. The earlier hard-cover editions, as with *Conjugal Love*, tended to be more restrained. Moravia was not a great favourite of the Italian literary establishment, and got his reward from sales rather than prizes.

CURZIO MALAPARTE. *The Skin. Translated from the Italian La Pelle by David Moore.* London; Sydney: Alvin Redman, 1952.

Kurt Erich Suckert, "Curzio Malaparte," (1898-1957) is known in the English-speaking world for his war books *Kaputt* (1944) and *La pelle* (1949), but in Italy he was a literary and political figure approaching the stature of a latter-day D'Annunzio. Mercurial in temperament, constantly travelling (except when imprisoned), he nevertheless produced a large body of work in journalism, fiction, the theatre and film, essays literary and political, and poetry. He was immensely popular, yet made enemies everywhere because of his uncompromising and forcefully-expressed (though highly variable) beliefs. He was, a critic writes: "a man of order and a rebel, a fascist, a resistor, a republican, a communist; a proponent of spiritual values and a materialist; a libertine and a censor, and always with the same captivating, eloquent sincerity." *Kaputt*, based on Malaparte's experiences as a war correspondent with German and Finnish forces in Poland, the Soviet Union, and Finland, was generally well-received in England and America, though several critics commented on its author's fascist past. Malaparte noted: "Nothing can convey better than this hard, mysterious German word *Kaputt* — which literally means, 'broken, finished, gone to pieces, gone to ruin,' the sense of what we are, of what Europe is — a pile of rubble." *The Skin*, which has some factual basis in Malaparte's later experiences as an Italian liaison officer with the American 5th Army in Naples, can be seen as the domestic counterpart to his experiences with the German army in eastern Europe.

SUSANNA AGNELLI. *We Always Wore Sailor Suits.* New York: The Viking Press, 1975.

Vestivamo alla marinara is an autobiographical memoir by the novelist granddaughter of the founder of FIAT, the sister of Gianni Agnelli. 'Suni' Agnelli, born in 1922, and now Minister for Foreign Affairs in the Italian government, originally wrote this memoir in English, then rewrote it in Italian for publication. The aristocratic writer and film director Mario Soldati had advised her that her book was unpublishable, since it recounted matters that it was simply "not done" to relate in public. Perhaps one of these matters was the affair between her widowed mother, the half-American Virginia, and Curzio Malaparte, which resulted in a drawn-out custody battle for the children between Virginia and her autocratic industrialist father-in-law. Alastair Forbes, in a long review for the *Times Literary Supplement*, wrote: "... in any language this novella-length book demands recognition as a pleasure-giving work of art that is also a remarkable footnote to the history of Fascist Italy. It has already sold a quarter of a million copies and won two literary prizes [the Bancarella and the Scanno for 1975], and it bids fair to join the small shelf of Italian classics as a sort of *Piccolo Mondo Antico* of the industrial capitalist era. ...Today [Gianni Agnelli] and his family are inextricably concerned with the fate of free Europe, and his sister's book tells us much more than we knew before

about him" — another reason, perhaps, for Soldati's advice. Susanna, incidentally, found Malaparte *simpatico,* but Gianni disliked him.

CARLO LEVI. *Christ Stopped at Eboli: The Story of a Year. Translated from the Italian by Frances Frenaye.* New York: Farrar, Straus and Company, 1947.

With *Cristo si è fermato a Eboli*, his memoir recast in fictional form, Carlo Levi (1902-1975) became the best- known Italian writer, world-wide, of the early postwar period. None of his later works enjoyed a comparable success. The novel was the creative fruit of Levi's period of internal exile in Lucania (now Basilicata) in 1935 and 1936, the penalty for his antifascist activities. Levi had trained as a doctor, but was active in politics all his life, serving in the Italian Senate on the Communist Party ticket in the 1960s. He was also a noted painter.

NATALIA GINZBURG. *All Our Yesterdays. Translated from the Italian by Angus Davidson.* New York: Seaver Books, 1986, c1956.

The author's title, *Tutti i nostri ieri*, and the earlier American title, *A Light for Fools*, come from Macbeth's speech on being told of the death of his wife, but Ginzburg is writing about Mussolini's war and its effects on two families in a small Italian town. Natalia Ginzburg (1916-1991) was married to the Russian-born literary critic Leone Ginzburg. For the first part of the war Leone, a socialist and associate of Gramsci, was in internal exile, with his wife and daughters, in southern Italy, but he returned to Rome to work on a clandestine newspaper. He was captured, and died in German custody in 1943. In addition to her novels and stories Natalia Ginzburg has published essays, plays, memoirs and literary biography, achieving success in all areas.

ELIO VITTORINI. *In Sicily. Translated by Wilfrid David; Introduction by Ernest Hemingway.* New York: New Directions, 1949.

Elio Vittorini. *Conversation in Sicily. Translated from the Italian by Wilfrid David; with an Introduction by Stephen Spender.* London: Quartet Books, 1988.

Vittorini was born in Siracusa in Sicily in 1908 and died in Milan in 1966. His family was not well off, and his education was soon interrupted by the need to earn money. He worked in the Venezia Giulia region, then moved to Florence where he corrected proofs for the newspaper *La Nazione*. In Florence he met the writers associated with the literary journal *Solaria*, and began to publish his own stories. Vittorini had a great interest in American literature. He edited and made some of the translations for the anthology *Americana* (1942), and published translations of Faulkner's *Light in August*, Steinbeck's *Tortilla Flats*, and tales by Poe. *Conversazione in Sicilia*, Vittorini's greatest novel, first appeared in parts in *Letteratura* during 1938 and 1939. The narrator, Silvestro, in Florence, receives a letter from his father, who

tells him that he has left Silvestro's mother for another woman. Silvestro decides to visit his mother in Sicily, and begins the physical and mental journey which will bring him to learn of the death of his brother Liborio, and to witness, as he goes to take leave of his mother, the ambiguous reconciliation of his parents.

GIOVANNI GUARESCHI. *Comrade Don Camillo. Translated by Frances Frenaye.* New York: Farrar, Straus and Company, 1964.

Millions of people who know nothing of Italian literature, and who do not read books, have nevertheless heard of the village priest Don Camillo and the Communist mayor Peppone, perhaps through the medium of the series of films starring Fernandel and Gino Cervi. Like many very popular writers, Guareschi (1908-1968), was praised by some critics and reviled by others, as much for his right-wing politics as for his writing. Most of Guareschi's stories first appeared in the daily *Bertoldo*, which he edited, or the humorous weekly *Candido*, which he founded and directed.

CESARE PAVESE. *The Moon and the Bonfires. Translated from the Italian by Marianne Ceconi; with a Foreword by Paolo Milano.* New York: Farrar, Straus and Young, 1953.

Pavese (1908-1950) was born in the province of Cuneo, and as a young man found friends in the Turin intellectual community. He taught English, translated *Moby Dick*, and published pieces on Melville, Twain, Edgar Lee Masters and Sinclair Lewis in the journal *La Cultura*, where he was a colleague and friend of Leone Ginzburg. The fascist regime suppressed the publication in 1935, and Pavese was sentenced to three years of internal exile in Calabria (the sentence was later reduced to one year). In Calabria he set down the outlines for many of the novels he published between 1941 and his death by suicide in 1950. *La luna e i falò* was the first of Pavese's novels to appear in English. Its theme is the return of the native, of a Piedmontese peasant to his home village after years in America — a country Pavese never visited, despite his intense work in American literature.

ELSA MORANTE. *Arturo's Island. Translated from the Italian by Isabel Quigly.* New York: Alfred A. Knopf, 1959.

Elsa Morante. *Arturo's Island. Translated from the Italian by Isabel Quigly.* London: Pan Books, 1991.

Morante (1912-1985) was for many years married to Alberto Moravia, but her literary career began before the marriage and survived its end. Elsa Morante's story of a motherless boy growing up on the island of Procida in the Bay of Naples won the Strega prize in 1957. Arturo's worship of, and then disdain for his often-absent father, whose imagined great adventures turn out to be no more than visits to his male lover in the island's prison; his hatred, and then growing love for his father's Neapolitan show wife, a girl little older than

himself; his fantasies, and his painfully real adventures — all made a strong impression on the British and American critics.

PRIMO LEVI. *If This Is a Man, and, The Truce. Translated by Stuart Woolf; with an Introduction by Paul Bailey.* Harmondsworth: Penguin Books, 1979, c1965.

Primo Levi. *Other People's Trades. Translated by Raymond Rosenthal.* New York: Summit Books, 1989.

Primo Levi. *Other People's Trades. Translated by Raymond Rosenthal.* London: Sphere Books, 1990.

Primo Levi's history is now as well-known throughout the world as that of any modern Italian writer. His first books were accounts of his experiences at Auschwitz and the long, circuitous journey of his return to Italy; told without rancour, but fully expressive of the horror of the prisoners' situation. After the war Levi (1919-1987) returned to his profession of chemical engineer, the profession that contributed to his survival in the concentration camp. In 1995, *Se questo è un uomo* was named one of the hundred most influential books since the war by the *Times Literary Supplement*, as was Levi's last novel, *I sommersi e i salvati* (1986), translated as *The Drowned and the Saved* (1988), and echoing the chapter title from *If This Is a Man*. The only other books by Italian writers named to the *TLS* list were Norberto Bobbio's *Il futuro della democrazia*, and Antonio Gramsci's *Quaderni del carcere*.

GIORGIO BASSANI. *The Garden of the Finzi-Continis. Translated from the Italian by Isabel Quigly.* New York: Atheneum, 1965.

Bassani was born in Bologna in 1916, grew up in Ferrara (where he was imprisoned for antifascist activities in 1943), and has spent most of his working life in Rome. The vision of the human condition in his fiction is pessimistic and pain-filled. His persistent motif is that of isolation or exclusion as a barrier to free and open relations among men and women which would allow them a position in society. Many of his stories are set in Ferrara, and his characters, persecuted as antifascists, as Jews, or as homosexuals, have their roots in his own history and experiences. Like some other Italian writers, Bassani became widely known in North America because of a film, Vittorio De Sica's 1970 treatment of *Il giardino dei Finzi-Contini* (1962), Bassani's elegiac story of a wealthy Jewish family in fascist-era Ferrara. This story of the children of the family and their friends, and of the family's destruction, won the Premio Viareggio in 1962, and has since been translated into at least sixteen languages. Much of the action of the novel takes place in 1938, the year of Mussolini's race laws. Hitherto the social centre for the fashionable youth of Ferrara had been the tennis club, and when pompous letters arrive from the president forbidding the presence of the narrator and his Jewish friends, the Finzi-Continis, the grandest of the local Jewish families, throw open their walled garden with its private court.

GIUSEPPE TOMASI DI LAMPEDUSA. *The Leopard. Translated from the Italian by Archibald Colquhoun.* New York: Pantheon, 1960.

Giuseppe Tomasi di Lampedusa (1896-1957) wrote only one novel, and died of cancer the year before it was published, but that one novel is a masterpiece. Of it, E. M. Forster wrote: "[Tomasi's] great novel *The Leopard* has certainly enlarged my life — an unusual experience for a life which is well on in its eighties. Reading and rereading it has made me realize how many ways there are of being alive, how many doors there are, close to one, which someone else's touch may open. The author was born after me and he has died before me — an unexpected sequence. He is my junior. I like to fancy that he has left me a personal legacy." Tomasi spent his childhood in Sicily, and his language studies were interrupted by service as an artillery officer in the First World War. He was taken prisoner, escaped, was recaptured, and escaped again, this time successfully, reaching Italy after a difficult journey across Europe. He stayed in the Italian army until 1925, but refused to hold public office during Fascism. He met his future wife, Alessandra von Wolff-Stomersee, at the Italian Embassy in London. At that time she was a student of psychology, and she went on to become a leading Freudian analyst and President of the Italian Psychoanalyst's Association. Archibald Colquhoun writes: "For years she and her husband spent their evenings reading out loud, in five languages, from their favourite authors. It was the Princess who, originally to calm her husband's nostalgia, first encouraged him to write; and, as he brought home *Il Gattopardo*, in sections, from the café [in Palermo] where he copied it out, she advised him on it." It was Tomasi's cousin, the poet Lucio Piccolo, who introduced him to writers such as Montale and Bellonci, and to Giorgio Bassani, who eventually edited and published *Il Gattopardo*, which won Bellonci's Strega prize in 1959. The book was a great international success, as was Luchino Visconti's film adaptation of 1963, starring Claudia Cardinale, Alain Delon, and Burt Lancaster as Don Fabrizio, the character based on Tomasi's great-grandfather Don Giulio Mario Fabrizio Tomasi, Prince of Lampedusa.

ITALO CALVINO. *Cosmicomics. Translated from the Italian by William Weaver.* New York: Collier Books, 1970, c1968.

Italo Calvino. *T Zero. Translated from the Italian by William Weaver.* New York: Collier Books, 1970, c1969.

Italo Calvino. *Invisible Cities. Translated from the Italian by William Weaver.* New York: Harcourt Brace Jovanovich, 1978, c1974.

Italo Calvino. *The Castle of Crossed Destinies. Translated from the Italian by William Weaver.* New York: Harcourt Brace Jovanovich, 1977.

The fabulist and collector of fables Italo Calvino (1923-1985) achieved the greatest international success of any of the postwar generation of Italian writers, though his North American audience was small until the translation of *Le cosmicomiche* in the late 1960s. He is also associated, in English-speaking countries, with the foremost translator of modern Italian literature of the past fifty years, William Weaver. Calvino's trilogy of short novels made up of *The Nonexistent Knight*, *The Cloven Viscount*, and *Baron in the Trees* had established

Dacia Maraini, Alberto Moravia

his name in Great Britain and the United States, but it was *Cosmicomics*, his first book to be translated by Weaver, that launched him towards the status of the leading Italian contemporary writer in English translation. This group of linked tales essentially tells the story of creation and evolution from the point of view of the evolving creatures themselves, as represented by Qfwfq, who, like any of us, can trace his/her/its ancestry back to the first single-celled organisms, but who, unlike all of us, can remember everything that happened along the way. John Updike, reviewing Calvino's *Mr. Palomar* for *The New Yorker* just two months after the writer's premature death, wrote that he had become, with the death of Roland Barthes, Europe's leading litterateur: "Thoroughly 'up' on all the latest devices of thought and style, Calvino nevertheless could immerse himself for years in Italian folktales; for all his love of complication, his work had a timeless lucidity, a unique unclouded climate, like that of a fall afternoon whose coolness is the small price we must pay for its being so sunny and clear."

PIER PAOLO PASOLINI. *Roman Poems. Translated by Lawrence Ferlinghetti & Francesca Valente; Preface by Alberto Moravia.* San Francisco: City Lights Books, 1986.

Pasolini (1922-1975) was one of the most important, and one of the best-known, Italian left-wing intellectuals of the postwar period. He was for many years an outspoken member of the Italian Communist Party. His mother was from Friuli (though he was born in Bologna) and Pasolini began his career as a poet and student of the Friulian dialect. In 1949 he settled in Rome, which remained his base of operations for the rest of his life. His poetry and novels are significant for their use of dialect as a literary medium. The working class and the slums of Rome figure prominently in both his novels and his films. He was killed in Rome in 1975 by a young man he had picked up; a young man much like the ones he had portrayed twenty years earlier in *Ragazzi di vita*, in *Una vita violenta* (1959), and his film *Accattone* (1961).

DACIA MARAINI. *The Age of Malaise. Translated from the Italian by Frances Frenaye.* Toronto: McClelland and Stewart, 1963.

Dacia Maraini, born in 1936, is the daughter of the noted ethnologist Fosco Maraini. The family lived in Japan from 1938 to 1946, and was interned during the latter part of the war (an experience about which Maraini has written only recently). After the family's repatriation she lived first in Palermo, then in Rome, where she contributed to a number of newspapers and journals, and formed a close relationship with novelist Alberto Moravia. Her fiction, plays and poetry reflect her feminist position. She was awarded, not without controversy, the international Formentor prize in 1963 for *L'età del malessere*, her second novel. This McClelland and Stewart edition is one of the few English translations of Italian literature published in Canada before Lester & Orpen Dennys in Toronto and Guernica in Montreal began publishing translations from Italian around 1980.

LEONARDO SCIASCIA. *The Day of the Owl. Equal Danger. With an Afterword by Frank Kermode.* Boston: David R. Godine, 1984.

Sciascia (1921-1989) was the best-known and the most-translated Sicilian writer of his generation. *Il giorno della civetta* (*The Day of the Owl*) won the Crotone prize in 1961. Written in the typically Italian form of the short novel (*romanzo breve*) or long story (*racconto lungo*), *Il giorno della civetta* tells of a mafia plot to dominate the building trades in an unnamed Sicilian town. In his afterword Sciascia tells of the care that he had to take so as not to fall afoul of his country's repressive libel laws. *Equal Danger,* Sciascia's novel of a thwarted investigation into a series of murders of judges, is set in a country "much like Sicily".

CARLO FRUTTERO AND FRANCO LUCENTINI. *An Enigma by the Sea. Translated by Gregory Dowling.* London: Chatto & Windus, 1994.

After a period of war-time imprisonment, Lucentini, born in 1920, worked abroad for many years as a foreign correspondent, only returning to Italy permanently in 1967. He then worked as an editorial consultant, first with Einaudi, then with Mondadori. His many translations include Jorge Luis Borges's *Ficciones*. In 1970 he began to publish fiction and plays written in collaboration with Carlo Fruttero, which have since achieved great popular success. Fruttero, born in 1926, wrote plays for radio, and in 1959 edited, with Sergio Solmi, the important science fiction anthology *Le meraviglie del possibile*. In addition to their collaborative writings, Fruttero and Lucentini for many years edited Mondadori's science fiction series *Urania*, which brought hundreds of works of British and American science fiction to Italy. In 1989 they published *La verità sul caso D*, a translation of *The Mystery of Edwin Drood*, with continuing chapters pastiching the styles of modern detective story writers, and an ending. *Enigma in luogo di mare* (1991) takes place among the grand villas of the Maremma coast at Christmas. One stormy night two characters suddenly disappear and the enigma begins to unfold ...

ANTONIO TABUCCHI. *Vanishing Point. The Woman of Porto Pim. The Flying Creatures of Fra Angelico.* London: Chatto & Windus, 1991.

Tabucchi, born in 1943, teaches Portuguese literature at the University of Genoa, and writes fiction both in Italian and in Portuguese. His first critical success in North America came in 1987 with his collection of stories *Little Misunderstandings of No Importance*. The little fable shown here explains how Fra Angelico came to paint some curious creatures seen in his frescos in the convent of S. Marco in Florence.

MARTA MORAZZONI. *The Invention of Truth. Translated from the Italian by M. J. Fitzgerald.* New York: Alfred A Knopf. 1993.

Morazzoni, born in 1950, is a teacher of Italian and history. Her first novel *L'invenzione della verità*, published in Italy in 1988, is set in Amiens, but at two times separated by some 800 years. In the eleventh century the queen and her needlewomen embroider what would later be known as the Bayeux tapestry, while in the nineteenth century John Ruskin visits the cathedral, built after the creation of the tapestry, and meditates on his relations with the women in his life. Penelope Fitzgerald, writing in the *New York Times Book Review*, noted: "This is a novel by an artist, writing about artists. Whether you take any interest in embroidery or not, you can't help being struck by Ms. Morazzoni's appreciation of the technical skill of a needlewoman, the pain between the shoulders, the satisfaction, the pride. ... Ms. Morazzoni is much more at home with the queen's story than with Ruskin's. Ruskin was much odder, but much greater, than he appears here. But then, of course, she is inventing, or rather reinventing him for us, a haunted, elderly scholar in melancholy counterpoint to the thriving seamstresses of Bayeux."

UMBERTO ECO. *The Island of the Day Before. Translated from the Italian by William Weaver.* New York: Harcourt Brace & Company, 1995.

Before the publication of his best-selling novel *The Name of the Rose* (1980, translation 1983) Eco was known in the world of scholarship as a pioneer semiotician, and in Italy as an influential cultural commentator and media personality. Eco has long been associated with the University of Toronto as a participant in the continuing series of semiotics conferences and seminars held at Victoria University, most recently in 1995, and has written that the Robarts Research Library at the University of Toronto, together with Yale's Sterling Memorial Library, are his favourite libraries. His second novel, *Foucault's Pendulum,* was not greeted with the same critical acclaim as *The Name of the Rose*, but *The Island of the Day Before* has been well received, and Weaver's translation singled out for praise.

SUSANNA TAMARO. *Follow Your Heart. Translated from the Italian by John Cullen.* New York: Nan A. Talese/Doubleday, 1995.

Tamaro, a writer of children's fiction, achieved great popular success in Italy with *Va' dove ti porta il cuore*, a novel in the form of a letter written by an old, lonely, dying Triestine woman to her estranged granddaughter. Childlike simplicity is valued as a refuge from the world of politics, religion and adult relationships; the intellectual suppression of the emotions is a tyranny to be resisted. The tension between the two states of mind gives rise to much home-spun philosophy; "know yourself", "be yourself" are the book's constant refrains. The novel was a best-seller in Italy, and the English edition, by a different translator, was reprinted four times during 1995.

Ariosto, Lodovico. *Orlando furioso*. An English prose translation by Guido Waldman. London: Oxford University Press, 1974.

————. *Orlando furioso. The frenzy of Orlando: a romantic epic*. Translated with an introduction by Barbara Reynolds. Harmondsworth: Penguin, 1975-77.

Catherine, of Siena, Saint. *The dialogue*. Translation and introduction by Suzanne Noffke, O.P.; preface by Giuliana Cavallini. New York: Paulist Press, c1980.

Cavalcanti, Guido. *The complete poems*. Translated and with an introduction and notes by Marc A. Cirigliano. New York: Italica Press, 1992.

————. *The poetry of Guido Cavalcanti*. Edited and translated by Lowry Nelson, Jr. New York: Garland, 1986.

————. *Pound's Cavalcanti*. An edition of the translations, notes, and essays by David Anderson. Princeton, N.J.: Princeton University Press, 1983.

Cunningham, Gilbert F. *The Divine Comedy in English: a critical bibliography, 1782-1900*. New York: Barnes & Noble, 1965.

————. *The Divine Comedy in English: a critical bibliography, 1901-1966*. Edinburgh; London: Oliver and Boyd, 1966.

De Sua, William J. *Dante into English: a study of the translation of the Divine Comedy in Britain and America*. Chapel Hill: University of North Carolina Press, 1964.

Dictionary of Italian literature. Edited by Peter Bondanella and Julia Conaway Bondanella. Westport, CT: Greenwood Press, 1979.

The dictionary of national biography: from the earliest times to 1900. Founded in 1882 by George Smith; edited by Sir Leslie Stephen and Sir Sidney Lee. London: Oxford University Press, 1921-22.

Dizionario biografico degli italiani. Roma: Istituto della Enciclopedia italiana, 1960- [in progress]

Flora, Francesco. *Storia della letteratura italiana*. 1a ed. economica. Milano: Mondadori, 1966.

Foscolo, Ugo. *Essays on Petrarch*. London: J. Murray, 1823.

Frye, Northrop. *The critical path*. Bloomington: Indiana University Press, 1971.

Heaney, Seamus. *Field work*. London: Faber and Faber, 1979.

Italian poets of the Renaissance. Translated into English verse and with an introduction by Joseph Tusiani. Long Island City, N.Y.: Baroque Press, c1971.

Kirkpatrick, Robin. *English and Italian literature from Dante to Shakespeare: a study of source, analogue and divergence.* London; New York: Longman, 1995.

The Metropolitan Opera encyclopedia: a comprehensive guide to the world of opera. Edited by David Hamilton. New York: Simon and Schuster, 1987.

Michelangelo Buonarroti. *Le rime di Michelangelo Buonarroti.* Cavate dagli autografi e pubblicate da Cesare Guasti. Firenze: F. Le Monnier, 1864.

————. *The complete poems of Michelangelo.* Translated into verse with notes and introduction by Joseph Tusiani. New York: Noonday Press, 1960.

————. *Complete poems and selected letters of Michelangelo.* Translated, with a foreword and notes, by Creighton Gilbert; edited, with a biographical introduction, by Robert N. Linscott. New York: Random House, 1963.

Petrarca, Francesco. *The triumphs of Petrarch.* Translated into English verse with an introduction and notes by Henry Boyd. London: printed for Longman, Hurst, Rees, and Orme, 1807.

Pollard, A. W. and G. R. Redgrave. *A short-title catalogue of books printed in England, Scotland, & Ireland, and of English books printed abroad, 1475-1640.* London: printed by arrangement with the Bibliographical Society for Bernard Quaritch, 1926.

Raymond of Capua. *The life of St. Catherine of Siena.* Translated by George Lamb. New York: P. J. Kenedy & Sons, 1960.

Scott, Mary Augusta. *Elizabethan translations from the Italian.* Boston; New York: Houghton Mifflin, 1916.

Shields, N. C. *Italian translations in America.* New York: Institute of French Studies, 1931.

Tasso, Torquato. *Jerusalem delivered.* Translated into verse and with an introduction by Joseph Tusiani. Rutherford, N.J.: Fairleigh Dickinson University Press, 1970.

Thomas, Richard. "Trajano Boccalini's 'Ragguagli di Parnaso' and its influence upon English literature." *Aberystwyth studies.* 3 (1922), pp. 73-102.

Whitfield, J. H. *A short history of Italian literature.* Manchester: Manchester University Press, 1980.

Williams, Robert H. *Boccalini in Spain: a study of his influence on prose fiction of the seventeenth century.* Menasha, Wisc.: G. Banta, 1946.

UNIVERSITY OF TORONTO LIBRARY 1996

$20.00